BBC

SCREAM QUEEN Colin Baker, Nicola Bryant and Frazer Hines pay tribute to Deborah Watling

DOCTOR WHO MAGAZINE™

The **OFFICIAL MAGAZINE** of the BBC television series

DEEPER MEANING

The life and legacy of Victor Pemberton

AMERICAN DREAM

A *Doctor Who* superfan remembers the British invasion

TIME WARRIOR

"I'm delighted now that people say it changed things..."

Celebrating **30 years** of the **Seventh Doctor** with **Sylvester McCoy**

Panini magazines
ISSUE 517
November 2017
UK £5.99 | US $11.99

Pull to Open

41

36
GAIL BENNETT 1983

54

INTERVIEWS

12 SYLVESTER McCOY Part One
24 DEBORAH WATLING
34 DOMINIC GLYNN
36 GAIL BENNETT

FEATURES

18 DEBORAH WATLING TRIBUTE
30 VICTOR PEMBERTON TRIBUTE
54 THE TIME TEAM *The Doctor's Wife*
58 THE FACT OF FICTION *Fury from the Deep*

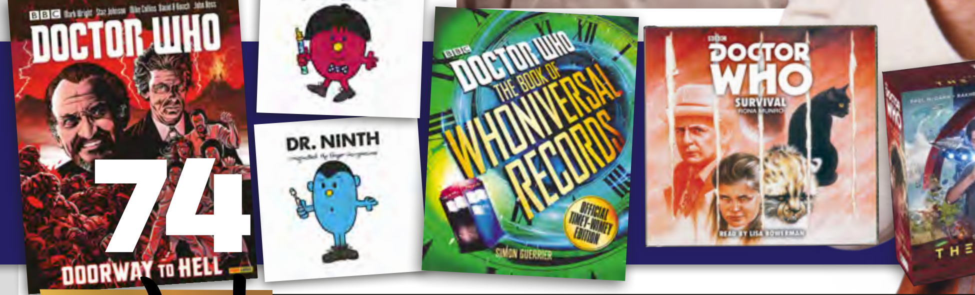
REGULARS

4 GALLIFREY GUARDIAN
6 BEYOND THE TARDIS
8 GALAXY FORUM
41 COMIC STRIP *The Parliament of Fear* Part Three
68 THE DWM REVIEW
74 CROSSWORD & COMPETITIONS
76 COMING SOON
82 WOTCHA!
83 NEXT ISSUE

34

58

12


74

Win!

BBC DOCTOR WHO MAGAZINE

EDITOR MARCUS HEARN **DEPUTY EDITOR** PETER WARE **ART EDITOR/DESIGNER** PERI GODBOLD
EDITORIAL ASSISTANT EMILY COOK **DESIGNERS** MIKE JONES, RICHARD ATKINSON

PANINI UK LTD Managing Director MIKE RIDDELL, Managing Editor ALAN O'KEEFE, Head of Production MARK IRVINE, Production Assistant JEZ METEYARD, Circulation & Trade Marketing Controller REBECCA SMITH, Head of Marketing JESS TADMOR, Marketing Executive JESS BELL

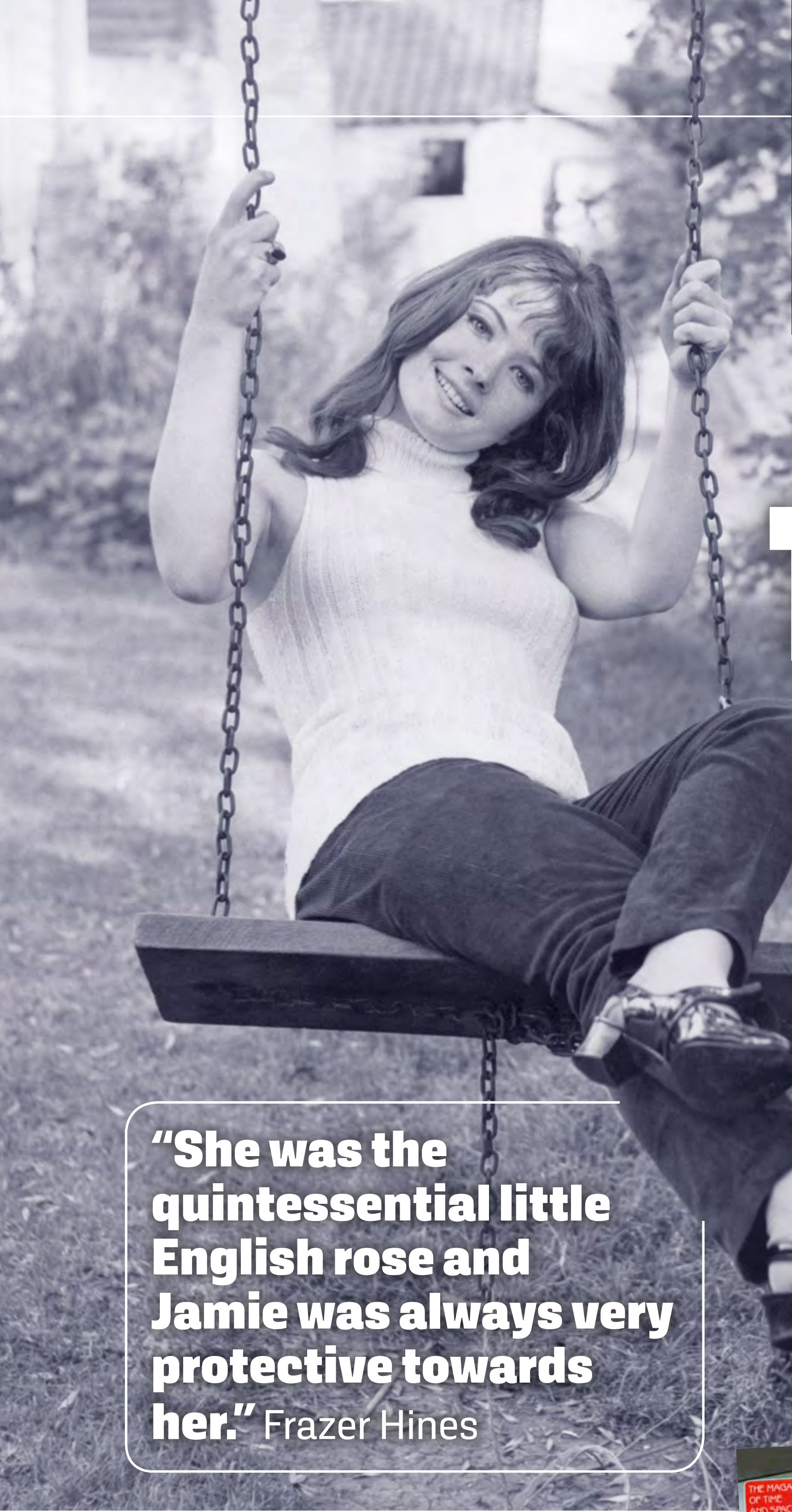
BBC WORLDWIDE, UK PUBLISHING Director of Editorial Governance NICHOLAS BRETT, Director of Consumer Products and Publishing ANDREW MOULTRIE, Head of UK Publishing CHRIS KERWIN, Publisher MANDY THWAITES, Publishing Co-ordinator EVA ABRAMIK UK.Publishing@bbc.com www.bbcworldwide.com/uk--anz/ukpublishing.aspx

THANKS TO: John Ainsworth, Sophie Aldred, Chris Allen, Ian Atkins, Alan Barnes, Colin Baker, Gail Bennett, Peter Bennett, Ken Bentley, Richard Bignell, Arnold T Blumberg, Nicholas Briggs, Nicola Bryant, Kate Bush, Peter Capaldi, Chris Chibnall, Michael Cregan, Gabby De Matteis, Albert DePetrillo, John Dorney, Matt Evenden, Matt Fitton, Tim Foley, Dominic Glynn, James Goss, Scott Gray, Simon Guerrier, Jason Haigh-Ellery, Scott Handcock, Derek Handley, Tess Henderson, Steven Warren Hill, Frazer Hines, David J Howe, Will Howells, Chris Johnson, Janine H Jones, Gareth King, Matt Lucas, Pearl Mackie, Christine McLean-Thorne, Sylvester McCoy, Brian Minchin, Steven Moffat, Nicholas Pegg, Andrew Pixley, Marc Platt, Simon Power, Jon Preddle, Emma Price, Philip Raperport, Justin Richards, David Richardson, Eddie Robson, Mac Rogers, Edward Russell, Sally de St Croix, Michael Stevens, David Stoner, Matt Strevens, Rakhee Thakrar, Jodie Whittaker, Nikki Wilson, Catherine Yang, BBC Wales, BBC Worldwide and bbc.co.uk

madison bell INDEPENDENT MEDIA SELLING

Like our page at: www.facebook.com/doctorwhomagazine EMAIL: dwm@panini.co.uk WEBSITE: www.doctorwhomagazine.com
Follow us at: www.twitter.com/dwmtweets

ADVERTISING Madison Bell **TELEPHONE** 0207 389 0859 **EMAIL** jack.daly@madisonbell.com **SUBSCRIPTIONS TELEPHONE** 01371 853619 **EMAIL** drwhomagazine@escosubs.co.uk



18

> **“She was the quintessential little English rose and Jamie was always very protective towards her.”** Frazer Hines

LETTER FROM The Editor

In early September Peter, Emily and I decided to go on what amounted to a works outing. On Saturday the 2nd we visited the Whooverville 9 convention in Derby, where we had a fantastic time meeting fellow fans and mingling with the celebs.

For me, the undoubted highlight was seeing William Russell and Carole Ann Ford – two of the stars from *Doctor Who*’s very first series – reminiscing about those black-and-white episodes and looking forward to the arrival of the Thirteenth Doctor, Jodie Whittaker. Earlier in the day, Frazer Hines had told some outrageous anecdotes about working with his Doctor, Patrick Troughton, while Wendy Padbury spoke of her sadness at attending the funeral of Deborah Watling. As she described Deborah’s wicker coffin, which was topped with a spray of white lilies and her favourite summer hat, the sense of loss in the auditorium was tangible.

My thanks to Steve Hatcher for inviting us, and for his kind words from the stage, welcoming me to my new job at **DWM**. At the end of the day I left with a very clear idea of how much this magazine means to so many people, and what a privilege it is to occupy the editor’s chair.

This issue we look back at the late 1960s, with articles on Deborah and her late colleague, the *Doctor Who* writer/story editor Victor Pemberton. We also celebrate the 30th anniversary of the Seventh Doctor’s first appearance with Sylvester McCoy, who I’m glad to say is still alive and kicking.

Our tribute to Deborah is by the very talented Chris Bentley, a writer who will be familiar to readers of our *Essential Doctor Who* bookazines and **DWM** Special Editions. Incredibly, this is Chris’ first contribution to a regular issue since he designed the cover of number 86 back in 1984. Chris tells me his ideas proved a little controversial – editor Alan McKenzie had to ask the series’ then-producer John Nathan-Turner for his consent to place a pair of Tractator antennae over the magazine’s logo. Fortunately Nathan-Turner agreed, but Chris was never invited back. Until now. Is a 33-year gap in service some kind of **DWM** record? I’ll ask the Watcher next time he pops in for a biscuit.

There’s just enough space to mention that we’re looking for the best of your artwork for future instalments of *Galaxy Forum*. See page 10 for more details. Any aspect of the *Doctor Who* universe is fair game for your pictures, although watch what you do with those Tractators…

Marcus

THE OFFICIAL
DOCTOR WHO MAGAZINE
THE MAGAZINE OF TIME AND SPACE
No 86 MAR 60p
MORE NEW SEASON PREVIEWS
RESURRECTION OF THE DALEKS & PLANET OF FIRE
EXCLUSIVE INTERVIEW WITH CAROLE ANN FORD
DOCTOR WHO ARCHIVES DESTINY OF THE DALEKS
PLUS ALL YOUR FAVOURITE REGULAR FEATURES
THE PETER DAVISON ERA IN FULL COLOUR

Doctor Who Magazine™ Issue 517 Published September 2017 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2014. BBC logo © BBC 1996. *Doctor Who* logo © BBC 2009. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K9 image © BBC/Bob Baker/Dave Martin 1977. Licensed by BBC Worldwide Limited. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites. Hello? Can anyone hear me? I’m trapped in the small print and can’t get out! Please tweet and alert the world if you find me! Newstrade distribution: Marketforce (UK) Ltd 020 3787 9001. ISSN 0957-9818

Gallifrey Guardian

All the latest official news from every corner of the *Doctor Who* universe...

Brand-New Adventures in Space and Time!

On Christmas Day, Big Finish will release *The First Doctor Adventures – Volume One* starring David Bradley as the First Doctor.

Joining David Bradley are some of his co-stars from the acclaimed 2013 drama on the origins of *Doctor Who*, *An Adventure in Space and Time*. Reprising their roles as the very first TARDIS team, Jamie Glover plays Ian Chesterton, Jemma Powell plays Barbara Wright and Claudia Grant plays the Doctor's granddaughter, Susan. Back in the 1960s, the original cast were William Hartnell (Dr Who), William Russell (Ian), Jacqueline Hill (Barbara) and Carole Ann Ford (Susan).

The First Doctor Adventures – Volume One will comprise two audio dramas: *The Destination Wars* by Matt Fitton and *The Great White Hurricane* by Guy Adams. A second volume of adventures, containing *The Invention of Death* by John Dorney and *The Barbarians and the Samurai* by Andrew Smith, will follow in July 2018.

"David Bradley was an excellent choice to play William Hartnell in *An Adventure in Space and Time*," says Big Finish's executive producer Jason Haigh-Ellery. "After his brilliant performance, we immediately thought about bringing David in to play the First Doctor for Big Finish. It took us a while, but we got there in the end!"

The original line-up, reimagined: Susan (Claudia Grant), Barbara (Jemma Powell), Ian (Jamie Glover) and the Doctor (David Bradley).

"The adventures of the First Doctor are all about discovery," explains script editor and writer Matt Fitton, "finding out what this infinite universe contains, and also who our fellow travellers are. As we journey with Ian, Barbara, Susan and the mysterious Doctor, we come to see what they are capable of when confronted with the strange, the unjust and the dangerous."

"Matt and his team of writers have come up with such a beautifully authentic set of scripts," adds executive producer Nicholas Briggs. "We forget how different *Doctor Who* was, back in those early days – and here it all is, painstakingly recreated. I find that rather thrilling."

The First Doctor Adventures – Volume One will be available to download immediately after this year's *Doctor Who* Christmas Special – *Twice Upon a Time* – airs on Christmas Day. It's available to pre-order now from *bigfinish.com*, priced £23 on CD or £20 to download.

Silva Screen Soundtracks

ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
THE DALEKS
MUSIC BY TRISTRAM CARY
BRIAN HODGSON AND THE BBC RADIOPHONIC WORKSHOP
ORIGINAL TELEVISION SOUNDTRACK
DOCTOR WHO
SURVIVAL
MUSIC BY DOMINIC GLYNN

Two new *Doctor Who* soundtracks are on their way from Silva Screen: incidental music from 1963-64's *The Daleks* (aka *The Mutants*) and 1989's *Survival*.

The music for *The Daleks* is by Tristram Cary, with special sound by Brian Hodgson and the BBC Radiophonic Workshop. Cary was a pioneer in the field of electronic music. He composed a number of pieces for the first Dalek serial which were then played live in the studio recording, alongside effects tracks. This release of the soundtrack includes music from all seven episodes of *The Daleks* plus previously unreleased material and extended cues.

The music for *Survival* is by composer Dominic Glynn. A few tracks on this new album were featured on Silva Screen's *Doctor Who: The 50th Anniversary Collection* in 2013 but the rest are all previously unreleased. Dominic talks to **DWM** about his music for *Survival* on page 34.

The soundtracks have been complied and produced by Mark Ayres and the releases feature new artwork from Clayton Hickman. They are both available now on CD from *silvascreen.com* priced £8.99 each.

WHO TALK

■ *Who Talk*, Fantom Films' unofficial audio series of *Doctor Who* commentaries moderated by Toby Hadoke, has two new releases available now. *Adventures in Time* is a collection of commentaries on First Doctor historical stories, including episodes from *Marco Polo* (1964), *The Aztecs* (1964), *The Romans* (1965) and *The Crusade* (1965). It features contributions from Maureen O'Brien, William Russell, Julian Glover, Petra Markham, George Little, Kay Patrick, Ian Cullen, Clive Doig and Brian Hodgson. Also available is a commentary for 1971's *The Claws of Axos* with Katy Manning, Richard Franklin, Bernard Holley, Bob Baker, Terrance Dicks and Michael Ferguson. These audios are available to buy from *whotalk.co.uk* priced £10.99 each on CD or £9.99 to download. Strictly limited quantities of autographed CDs are also available. Fantom Films has also published a talking book of the autobiography of Daphne Ashbook, who played Dr Grace Holloway in the 1996 TV Movie. Co-produced by Spokenword Audio, and read by Daphne herself, *Dead Woman Laughing* is now available as an unabridged five-CD set, priced £15.99.

DAPHNE ASHBROOK
Dead Woman Laughing
AN ACTOR'S TALE FROM BOTH SIDES OF THE CAMERA

SCHOOL'S OUT

■ *Doctor Who* spin-off *Class* won't be returning for a second series. BBC Three controller Damian Kavanagh confirmed: "In honesty, [*Class*] just didn't really land for us." The series' creator Patrick Ness wrote on Twitter: 'All I'll say re the *Class* news is how proud I am of that show and how lucky I am to have had the opportunity.'

Colin Baker's End

THE GREAT BRITISH BAKER OFF

Colin Baker has joined the cast of *Baker's End*, the comedy drama which, up until now, has starred Tom Baker as a fictionalised version of himself. The fourth adventure in the series, *The Happenstance Pox*, will feature Colin along with Katy Manning, Susan Jameson, Alastair Petrie and Margaret Cabourn-Smith. It will be released on CD and download on 6 October, available from *bafflegab.co.uk* and Amazon.

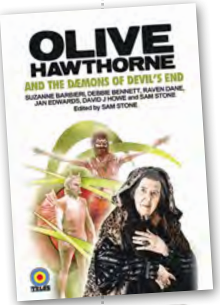
Olive Hawthorne Novel

Telos Publishing will be releasing *The Dæmons of Devil's End*, a novel based on Reeltime Pictures' forthcoming production *White Witch of Devil's End*. The drama will be distributed by Koch Media and is available to pre-order from *timetraveltv.com.* The story is a spin-off from the 1971 *Doctor Who* TV serial *The Dæmons*, and features the enigmatic Olive Hawthorne.

The Dæmons of Devil's End is the story of Olive's life, from her earliest days, through teenage years, middle age, and now old age. Olive is the sole guardian of the sleepy village of Devil's End. She protects the world from the incursion of demons, vampires, aliens and otherworldly creatures. This book tells the tales of her adventures with monsters and evil, battling against the forces of darkness, and seeking to keep the world safe.

The stories are written by Suzanne Barbieri, Debbie Bennett, Raven Dane, Jan Edwards, David J Howe and Sam Stone, and come with an introduction from Damaris Hayman (who plays Olive) and an afterword from *White Witch of Devil's End* director Keith Barnfather.

The Dæmons of Devil's End will be released in October and is available to pre-order now from *telos.co.uk* priced £12.99. All pre-ordered copies will be special edition A-format paperback releases, sized and designed to fit in with the Target Books range of *Doctor Who* novelisations with a Target-style cover from Andrew-Mark Thompson. Standard B-format copies of the books will be available from Telos and Amazon after the October publication date.


OLIVE HAWTHORNE
AND THE DÆMONS OF DEVIL'S END
SUZANNE BARBIERI, DEBBIE BENNETT, RAVEN DANE, JAN EDWARDS, DAVID J HOWE and SAM STONE
Edited by SAM STONE
TELOS

Damaris Hayman returns as the mysterious Olive Hawthorne.

BLACK ARCHIVES

Obverse Books has announced a new schedule for its Black Archive range, the unofficial publications which focus on individual *Doctor Who* stories. Its 2018 monthly releases will begin in January with *Carnival of Monsters* by Ian Potter. This will be followed by *Full Circle* by John Toon; *The Impossible Planet/The Satan Pit* by Simon Bucher-Jones; *Marco Polo* by Dene October; *The Eleventh Hour* by Jon Arnold; *Face the Raven* by Sarah Groenewegen; *Heaven Sent* by Kara Dennison; *Hell Bent* by Alyssa Franke; *The Curse of Fenric* by Una McCormack; *The Time Warrior* by Matthew Kilburn; *Doctor Who (1996)* by Paul Driscoll; and finally *The Dæmons* by Matt Barber in December. For more details visit *obversebooks.co.uk*

DWM ON INSTAGRAM

Doctor Who Magazine is now on Instagram! Follow us at **dwm_panini**. You can also follow us on Twitter **@DWMTweets** and 'like' our Facebook page too: *facebook.com/doctorwhomagazine*

Our store is one of the largest of its kind in Norwich & beyond....
the television and movie store
2 millennium plain, | norwich | nr2 1tf
tvmnorwich.co.uk | mon-sat 9-6 | thurs late 'til 8 | sun 10:30 - 4:30
01603 611420
...boasting a formidable array of all things sci-fi especially Doctor Who

SONIC SCREWDRIVER BARBEQUE TONGS £22.99
DOCTOR WHO SINGLE DUVET SINGLE SIZE - £14.99
TIMEY WIMEY TEA TOWELS THE PAIR JUST £11.99
INVASION EARTH CD AUDIOBOOK £14.99 POST-FREE
DALEK OVEN MITT £7.99
TARDIS RUCKSACK £19.99

The Amazing Mystery Box
Having launched at the 2016 London Comic Con our mystery boxes go from strength to strength
Now introducing our all new DOCTOR WHO ONLY value packed boxes
THE LILLIPUT
Ideal for younger fans featuring 5/6 items for £19.99 POST-FREE
THE GALLIFREYAN
Perfect for older fans - treat yourself or give as a gift including 5/6 items and priced at £24.99 POST-FREE
THE TARDIS
As the above but with up to 10 items for £49.99 POST-FREE
ALL BOXES INCLUDE A DOCTOR WHO T-SHIRT
ONLY AVAILABLE ONLINE AT THEAMAZINGMYSTERYBOX.COM

HAYNES DALEK ADULT T-SHIRTS £14.99
FOURTH DOCTOR ACTION FIGURE £24.99
TARDIS WOODEN DESK TIDY £14.99
TARDIS CERAMIC TEA SET SUGAR BOWL, TEAPOT & CREAMER - £34.99
TARDIS DESIGN ADULT HOODIES LARGE & XL SIZES ONLY - £24.99 POST-FREE
CORGI LIMITED EDITION DALEK TRIO £19.99

TheAmazingMysteryBox.com
UK - All prices + £4 p&p unless POST-FREE or order value is £50+
EU / OVERSEAS - Boxes + £10 / £15 with all other items at cost
www.scificollector.co.uk

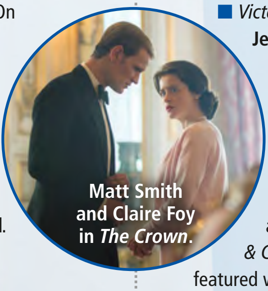
Beyond the TARDIS

COMPILED BY **DOMINIC MAY**

Keeping tabs on what the cast and crew of *Doctor Who* get up to away from the series...

T-MATT

■ Season Two of Netflix's *The Crown* with **Matt Smith** as the Duke of Edinburgh arrives on 8 December (trailer at *tinyurl.com/MattCrown2*). Matt and co-star Claire Foy have made a 'tea etiquette' video (*tinyurl.com/Tea-Mat*) as part of the show's promotion. At Boston Comic Con, Matt revealed that he welcomed **Jodie Whittaker** to the *Doctor Who* fold by leaving her a voicemail of him performing the series' theme tune (*tinyurl.com/SingingMatt*). On 18 September Studiocanal released Jodie's BBC One drama *Trust Me* on DVD. *Journeyman*, with Jodie Whittaker as Emma, will have three screenings on 12, 13 and 14 October at the BFI London Film Festival.



Matt Smith and Claire Foy in *The Crown*.

TARDIS PEOPLE

■ An unlikely TARDIS team assembled in August with **Karen Gillan** tweeting a picture of herself, **Peter Capaldi** and The Village People's cowboy Randy Jones (*tinyurl.com/TARDISPeople*). Further to **DWM** 516, check out Karen in the full *Guardians Inferno* video (*tinyurl.com/KarenInferno*). At San Diego Comic-Con Peter suggested that in 2018 he may work again with Armando Iannucci, the creator *The Thick of It*.

LIFE WITH LUCAS

■ **Matt Lucas** will appear at the Cheltenham Literary Festival on 13 October as part of the promotional tour for his autobiography, *Little Me: My Life from A-Z*, with his Birmingham Town Hall appearance the following day forming part of the Birmingham Comedy Festival (tickets £18 or £23 including booking). **Pearl Mackie** attended the press night of *Against* at the Almeida Theatre on 18 August.

David Tennant will return as Kilgrave in *Jessica Jones*.

MIKE'S ALBION

■ Writer **Mike Bartlett**'s *Doctor Foster* Series Two starring **Suranne Jones** (*The Doctor's Wife*) continues on BBC One until 3 October. Mike discusses his new play *Albion* at London's Almeida Theatre on 30 October (free entry available using code UNDER 25 as appropriate via *tinyurl.com/BookBart*). **Frank Cottrell-Boyce** attended the Edinburgh International Book Festival on 12 and 13 August. Frank is co-screenwriter of an original *Winnie-the-Pooh* story, *Goodbye Christopher Robin*, arriving in cinemas on 13 October and featuring **Shaun Dingwall** as Alfred (trailer at *tinyurl.com/FrankGoodbye*).

WHO GENES

■ *Victoria* Series Two starring **Jenna Coleman** continues on ITV until 15 October. Jenna appeared on *The One Show* on 24 August and graced the covers of *The Telegraph Magazine* on 19 August and autumn's *Town & Country*. **Maisie Williams** featured with *Game of Thrones* sister Sophie Turner in Apple Music's *Carpool Karaoke: The Series* on 22 August (teaser at *tinyurl.com/MaisieCarpool*).

CHRIS ON CLASS

■ **Christopher Eccleston** narrated ITV's *Manchester: 100 Days After the Attack* on 29 August. He's on the jury of the 25th Raindance Film Festival from 20 September to 1 October in London and is patron of the Leigh Short Film Festival on 6 and 7 October. His reading of the Riot Act in commemoration of the Peterloo Massacre in Manchester on 20 August received news coverage (*tinyurl.com/EccPeterloo*). On 10 August he discussed classism on Sky News (*tinyurl.com/EccleClass*) touching on **Jodie Whittaker**'s *Doctor Who* casting.

TENNANT PORTENTS

■ **David Tennant** will play fast-living demon Crowley in a six-part Amazon/BBC Two fantasy drama, *Good Omens* by **Neil Gaiman**. David, who narrated Channel 4's *The World's Greatest Kids' Films* on 28 August, will appear as Anthony Babington in the 2018 feature film *Mary, Queen of Scots*. He will reprise his role as Kilgrave in Netflix's *Jessica Jones* Season Two, which is currently in production. On 8 August he promoted *Duck Tales* in the USA, appearing on *ABC News* (*tinyurl.com/TennantABC*), *Good Morning America* (*tinyurl.com/TennantGMA*) and *AOL Build* (*tinyurl.com/TennantAOL*). David's *Stephen Colbert* interview included his thoughts on **Jodie Whittaker** (*tinyurl.com/ColbertTen*).

LEAGUE SPECIALS

■ Twenty years after their Perrier Award win, **Mark Gatiss**, **Steve Pemberton** and **Reece Shearsmith** returned to Edinburgh to host the Comedy Awards on 26 August and have reunited as *The League of Gentlemen* for three BBC Two specials filming in Manchester and the Peak District and airing later this year. Mark will marry his partner, *Robot of Sherwood*'s Ian Hallard, in 2018. **Russell T Davies** received his Lifetime Achievement Award at the Edinburgh International Television Festival on 25 August. There, it was announced that Ben Whishaw will play male model Norman Scott in Russell's three-part BBC One drama *A Very English Scandal*, opposite **Hugh Grant**'s Jeremy Thorpe.

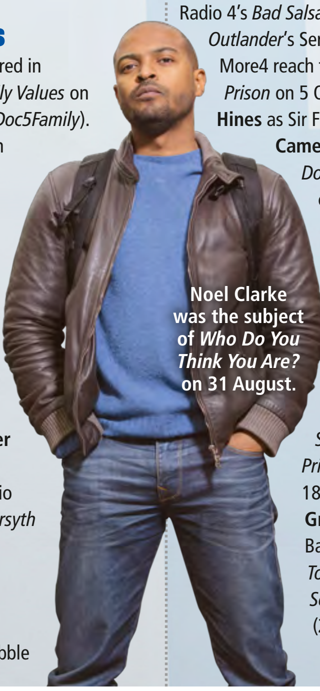
Jenna Coleman as Queen Victoria and Tom Hughes as Prince Albert in *Victoria*.

THREE DOCTORS

■ **Peter Davison** featured in *The Guardian*'s *My Family Values* on 11 August (*tinyurl.com/Doc5Family*). He also played Dennis in ITV's psychological drama *Liar* on 18 and 25 September. **Colin Baker** is providing input to Rob Cope's retrospective on *The Brothers*, provisionally titled *Wheels & Deals* (an e-book is planned for autumn 2018). **Sylvester McCoy** promoted his play *A Joke* on BBC Radio Scotland's *The Janice Forsyth Show* on 16 August.

BILLIE STYLE

■ **Billie Piper** was interviewed by Lucy Prebble for the 15 August edition of *Stylist* (*tinyurl.com/BillieStyle*). **Noel Clarke**'s *Who Do You Think You Are?* aired on 31 August. Noel and *Journey to the Centre of the TARDIS*' **Ashley Walters** have created and star in Sky 1's forthcoming *Bulletproof* playing detective duo Bishop and Pike. Noel is among 37 influential black Britons featured in National Portrait Gallery photo exhibition *Person* until November.



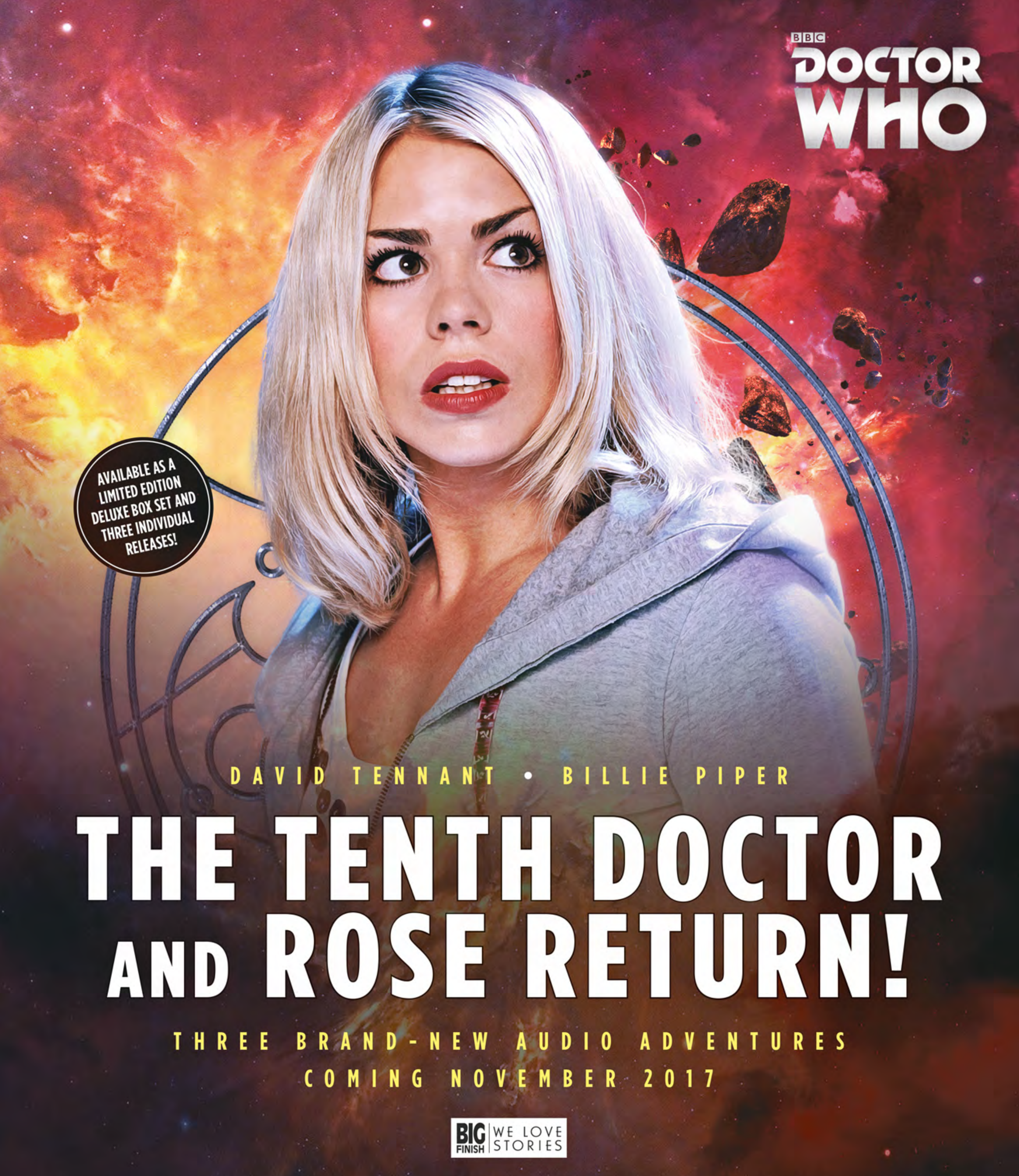
Noel Clarke was the subject of *Who Do You Think You Are?* on 31 August.

QUICKIES

■ **Bernard Cribbins** contributed to C4's *Paul O'Grady's Hollywood* series in August. **Camille Coduri** was Terri in Radio 4's *Bad Salsa* on 23 and 30 August. *Outlander*'s Series One screenings on More4 reach the episode *Wentworth Prison* on 5 October, featuring **Frazer Hines** as Sir Fletcher Gordon. **Earl Cameron** happily became *Doctor Who*'s third centenarian on 8 August (*tinyurl.com/Earl100*).

OBITUARY

■ **Elizabeth Digby-Smith**, who was a citizen of Paris extra in 1966's *The Massacre of St Bartholomew's Eve: Priest of Death*, died on 18 July aged 89. **Robin Griffith**, who played Barry Williams in the *Torchwood* episode *Something Borrowed* (2008), died on 18 August.



BBC
DOCTOR WHO

AVAILABLE AS A LIMITED EDITION DELUXE BOX SET AND THREE INDIVIDUAL RELEASES!

DAVID TENNANT • BILLIE PIPER

THE TENTH DOCTOR AND ROSE RETURN!

THREE BRAND-NEW AUDIO ADVENTURES
COMING NOVEMBER 2017

BIG FINISH WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

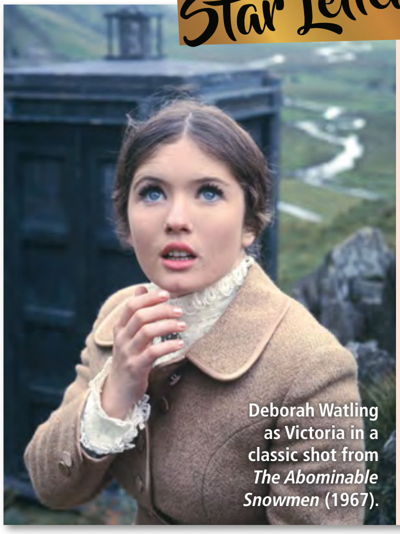
BBC, DOCTOR WHO (word marks, logos and devices) and TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide.

Galaxy Forum

Your views on the latest developments in the world of *Doctor Who*...

Deborah Watling, who played the Doctor's companion Victoria Waterfield from 1967-68, passed away on 21 July. You sent us your memories of her.

Star Letter


Deborah Watling as Victoria in a classic shot from *The Abominable Snowmen* (1967).

DOCTOR WHO
BRAND NEW ADVENTURES
THE BLACK HOLE
THE EARLY ADVENTURES

FOND MEMORIES

■ **LEIGH WOOD** EMAIL

What sad news to hear about Deborah Watling passing away. When I was a young fan in the 1980s I used to pore over all the photos of the 60s stories in **DWM**. They always seemed so atmospheric and exciting, none more so than the publicity shots from 1967's *The Abominable Snowmen*, and in particular the iconic picture of Victoria on the mountain outside the TARDIS, looking terrified. A perfect photograph that will live on as a reminder of a great actress. I met Deborah on several occasions and she was always energetic and friendly. She was such a great supporter of the show and us fans. She is going to be sadly missed but she leaves such fond, warm memories with us all.

Leigh receives a copy of *The Black Hole*, a full-cast audio adventure for the Doctor, Victoria and Jamie which stars Deborah Watling, Frazer Hines and Rufus Hound. It's available from *bigfinish.com* priced £14.99 on CD or £12.99 to download.

GOODBYE DEBS

■ **PETER J HORLOCK** LONDON

I can hardly believe we're saying goodbye to another *Doctor Who* companion. About 25 years ago, I first had the privilege of meeting Deborah Watling at the Manopticon convention in Manchester. She spoke with such warmth to me about her 'monster era'. She elated everyone by delivering her haunting scream on stage. She always seemed so committed to *Doctor Who* and its fans, returning time and again to conventions and signings. Much of her era may be still missing, but she'll never be forgotten.

■ **JENNIFER SHELDEN** LEICESTER

Deborah Watling was taken too soon. She was an icon of the Whoniverse and, by all accounts, a wonderful lady. It's good that she lived to see 1967's *The Enemy of the World* and most of *The Web of Fear* returned in 2013, but it's so sad that so many of her stories remain lost.

■ **DAVID MASKELL** ST NEOTS

Since I started doing conventions (at the age of 4!) I was lucky enough to meet Ms Watling many times over the years and she was always exactly the same: always chatting, extremely charming and interested in you. There are two memories I'll treasure most about her. In 2008, I celebrated my birthday at a convention and while I was cutting my cake in the bar, she walked past me and asked whose birthday it was. When I replied it was mine she gave me the biggest kiss on the cheek I've ever had and she got everyone in the bar to sing 'Happy Birthday'. She even slapped Frazer Hines' hand for taking too much cake! Then, in 2015, I chatted to her about the theatre I worked in. To my amazement, she had performed there several times (once as the Fairy in panto), praised the theatre (and pubs around it too!) and told me how lucky I was to work there.

■ **JADE KNIGHT** EMAIL

Last year, my partner Shawn and I became pen pals with Deborah Watling. I love to cosplay as Victoria Waterfield, and Deborah was so happy when she saw my costumes that she sent us copies and close-ups of photos she had of herself in the original outfits as reference. Deborah was such an amazing and inspirational woman. We feel honoured to have been able to call her our friend.

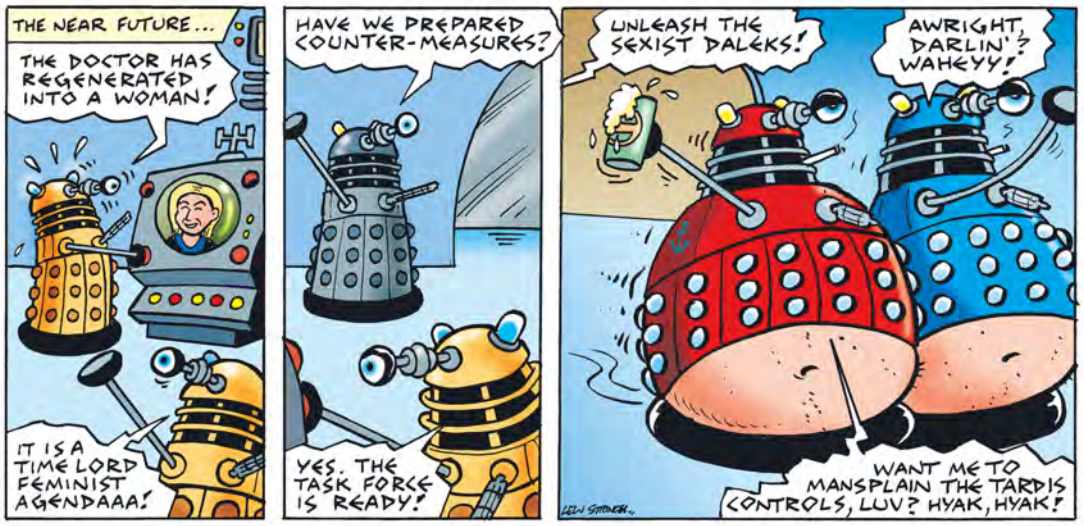
Shawn Levy, Deborah Watling and Jade Knight cosplaying at 2016's Sci-Fi by the Sea event in Herne Bay.

■ **NEIL BAIRD** NEWCASTLE UPON TYNE

I am deeply shocked and saddened to hear the lovely Deborah Watling has passed away. I met Deborah once, in October 2013, at the Dimensions convention in Newcastle upon Tyne. As she gave me her autograph, my mouth began to run away with me and I said quite proudly, "I've watched *The Web of Fear* since it was found about 25 times!" Debbie looked at me with her huge, bright eyes and she said to me in a really shocked tone that made me chuckle, "Twenty-five times?!" All I could say in response to that was, "It's a really good serial!" Thank you, Debbie Watling, for a moment that will stay with me forever.

DWM remembers Deborah on page 18, and you can read a previously unpublished interview with her on page 24. Looking forwards now, here are more of your responses to the casting of Jodie Whittaker…

THE *Daft* DIMENSION BY LEW STRINGER


THE NEAR FUTURE...
THE DOCTOR HAS REGENERATED INTO A WOMAN!
IT IS A TIME LORD FEMINIST AGENDAAA!
HAVE WE PREPARED COUNTER-MEASURES?
YES. THE TASK FORCE IS READY!
UNLEASH THE SEXIST DALEKS!
AWRIGHT, DARLIN'? WAHEYY!
WANT ME TO MANSPLAIN THE TARDIS CONTROLS, LUV? HYAK, HYAK!
LEW STRINGER

SEND YOUR LETTERS TO... *Galaxy Forum*, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: **dwm@panini.co.uk** (marked 'Galaxy Forum' in the subject line), or log on to Twitter and tweet us at **www.twitter.com/dwmtweets**

The face of the future: new Doctor Jodie Whittaker as Cath Hardacre in *Trust Me* (2017).

(RE)GENERATION GAME

■ **CALLUM THOMAS PEPPER** (EMAIL)

I'm writing in response to your article *The XIII Chromosome* in **DWM** 516. Speaking to different members of my family after the reveal of Jodie Whittaker as the next Doctor, I've found that those of a middle age/senior generation were very unsure and sceptical about the choice. Yet those of a younger generation, myself included, were welcoming of it.

Indeed, it was the reaction of my two younger sisters that astounded me the most. After viewing the reveal, they simply said, "Oh, is that the new the Doctor?" "Yes, she's the Doctor," I said. Clearly neither of them were phased by the gender or choice.

So it strikes me that not only can *Doctor Who* be a family show and appeal to every generation, but it can also divide, clearly showing a generational gap when the issue of change is presented. And that is what I've found fascinating this time around. Maybe it's just me growing up and understanding the world. But it seems to me, as we grow older change is something we all try to resist at some point, yet it is the one constant companion we all have in our lives.

Like the Doctor once said, "Life depends on change and renewal." So, let us not be frightened at the prospect of what this change will do to a 54-year-old show, but excited at what it can bring.

■ **ALEX KNOTT** (22) LONDON

It's just occurred to me that I'm changing with the Doctors. My Doctor was Tennant: young and mad and dashing about all over the place, just as I was coming out of primary school and into the unknown of secondary school. Full of youth and energy and trying to do his best. And then, with the unknowable teenage awkwardness, there was Matt Smith. Gangly and awkward and dancing like a drunken giraffe. And finally, with university, trying to be "old and grand and important, like you do when you're young" – that was the Twelfth. Unknowable, unapproachable at first, and then you found out what kind of man he is. A good man, he thinks. He hopes. For me, university is done – and what next? What will Jodie Whittaker mean to me? Ring the changes, roll on the Thirteenth.

■ **MARK HOLDING** EMAIL

Doctor Who is in the headlines and creating a buzz in the air that takes me right back to pre-2005. In the lead up to that first new series, surprise headlines were rife – Russell T Davies Is New Producer ("It'll be unrecognisable as the show we love"); Billie Piper Is The New Companion ("What a joke! They're dumbing down for teeny-boppers!"); Comedy Writer Moffat Writes New Episodes ("I for one won't be watching!") and all sorts of other worries from devoted but, in hindsight, ill-informed areas of fandom. Yes, the show was entering a new era of uncertainty but what a fantastic success it was. Now we have the news of our first female Doctor, undoubtedly taking the show into new territory and generating the same old doubts for some people ("It'll be unrecognisable!" "They're just catering for feminists!" "I for one won't be watching!") But look: everyone's talking about *Doctor Who* again. It's exciting and surprising. Everyone's curious. And if there's one thing we should have learned after the last 12 years it's that those in charge care deeply about *Doctor Who* and they're not going to let anything stop them trying to make it better and better. I'm nervous for sure, but I bet this time next year we'll all be applauding another exciting series and a fantastic Thirteenth Doctor.

■ **ROBERT BARCLAY** EMAIL

In **DWM** 516, editor Marcus Hearn asked if anyone had a mum or nan who had played the Doctor... well, not quite, but I was reminded of that fateful Saturday in 2005 when we tuned in to see a new Doctor appear in a blaze of glory and a black leather jacket. And then a few hours later Christopher Eccleston turned up and the Doctor had reverted to being male. It sounds like a Steven Moffat plot twist but, as the screengrab shows, a ten-year-old girl had appeared on *The Saturday Show* that morning starring in a *Doctor Who* sketch, brandishing a sonic screwdriver. And, being the dad who provided her with that screwdriver, I can proudly say that Karen was the best new Doctor to have appeared on BBC One since Joanna Lumley. Also the only one. Now, 12 years later, we're both really looking forward to seeing what Jodie Whittaker does with the role!

It's 2005, it's *The Saturday Show*, and Karen *is* the Doctor!

As the Ninth Doctor would have said – fantastic! Thanks for sending that in, Robert. Of course, as well as Jodie and Peter Capaldi, there'll be another actor playing the Doctor at Christmas... ►

WHO TUBE

This month's pick of *Who*-related videos

■ Stuart Humphryes' touching video tribute to the late Deborah Watling, who played the Doctor's companion Victoria Waterfield alongside Patrick Troughton and Frazer Hines during the 1960s.
Go to: **tinyurl.com/GoodnightVictoria**

■ Back in 2015 a group of *Doctor Who* fans gathered at a little pub in the Wirral for a small convention: Who at the Hilbre. Here, Deborah Watling is interviewed by Paul Griggs.
Go to: **tinyurl.com/WhoHilbre**

■ The Twelfth Doctor has just regenerated into the Thirteenth! Well not just yet, but here's a fan-made animation which imagines what that post-regeneration scene might be like...
Go to: **tinyurl.com/Animated13**

■ When interviewed at this year's San Diego Comic-Con, current Doctor Peter Capaldi offered up some advice to incoming Doctor Jodie Whittaker...
Go to: **tinyurl.com/CapaldiAdvice**

■ To celebrate 11 years on YouTube, Babelcolour presents a countdown of all his videos from 2006 to 2017, including a contribution from Steven Moffat.
Go to: **tinyurl.com/Babelcolour11**

Galaxy Forum

WE ALSO HEARD FROM

Get in touch with us via Twitter...

@SuzeTwelve Reading Jodie Whittaker's interview in **DWM** 516. Loving the 13th Doctor illustration *@stuart_manning* has done.

@Scooby_Who Gorgeous tribute to the magnificent Trevor Baxter in **DWM** 516. Overcame adversity to provide us with immortal Jago & Litefoot. Thank you Trevor.

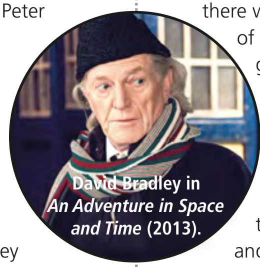
@ChrisWatt4 Love the Hank Marvin version of the theme tune! Thanks for highlighting!

@ElonDann You're missing the real story, **DWM**! Hank Marvin has not aged visibly across 50 years. He's clearly a Time Lord!

Amelia (Caitlin Blackwood) and the Doctor (Matt Smith) in *The Eleventh Hour* (2010), enjoying fish fingers and custard – a recipe that dates back to the 1980s, apparently!

■ **KEITH HOWLAND** PENNSYLVANIA, USA

This is fascinating: David Bradley is now the *third* First Doctor, following William Hartnell and Richard Hurndall. Or is he the *fourth*, since Peter Cushing was essentially a big-screen recasting of the only Doctor there was to date in the 1960s? Of course, I'm not counting doubles and stand-ins, such as Brian Proudfoot, Edmund Warwick, *et al*. Should they count too? Just how many First Doctors have there been? And what do you call them? "*Sub*-incarnations"? Is there a limit to how many there can be? (Thirteen?)...



David Bradley in *An Adventure in Space and Time* (2013).

Don't forget Trevor Martin, who in the 1974 *Doctor Who* stage play *Seven Keys to Doomsday* was a second Fourth Doctor played like the First Doctor. That's just the sort of detail you might find in a **DWM** Special Edition. The latest one, *Referencing the Doctor*, is available now...

SPECIAL SURPRISE

■ **C NICOL** EMAIL

The latest **DWM** Special, *Referencing the Doctor*, is a bit like a reference book, but you don't have to go to a library to find it. Well done to everyone involved for tracking down all the info and pictures. One big surprise for me was the feature on John Fitton. I am glad this gentleman is still with us and able to reminisce with the mag. In the 1980s, if you wanted any rare books, toys or magazines then John Fitton would do his best to track them down for you. I and many others would like to thank Mr Fitton for all those packages sent to us containing our merchandise and wish him best wishes for the future.

■ **MICHAEL DAVIS** EMAIL

Referencing the Doctor was an excellent read, but I was disappointed to see that there was no coverage of a number of groundbreaking *Doctor Who* reference works – most notably *Back to the Vortex* and *Second Flight* (Shaun Lyon's magnificent books on the 2005 and 2006 series) and *Timelink* by Jon Preddle (a fascinating chronology of the fiction of the series). I understand that the Special Editions don't claim to be comprehensive, but surely these works warranted at least a mention?

BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE
REFERENCING THE DOCTOR
Between the lines of Doctor Who publishing

Thanks for the message Michael. Since the publication of *Referencing the Doctor* and our previous Special Edition, *Toys and Games*, we've received a few letters pointing out books and other examples of merchandise that were supposedly overlooked. It is, of course, impossible to survey absolutely everything between the covers of a single magazine, and in both publications our writers were given the freedom to highlight what they considered to be the most noteworthy items. We endorsed this approach with *Referencing the Doctor*, even though it didn't leave room for some of our favourite books. The ones you've mentioned are indeed excellent, and we'll try to say something about them in the future.

AN OLD RECIPE?

■ **PAUL CASTLE** EMAIL

The Fact of Fiction on 2010's *The Eleventh Hour* in **DWM** 515 had a small omission – the Doctor's new favourite food is actually a reference to a *Listen with Mother* short story by Jane Holiday called *Fish Fingers and Custard*, in which a little girl keeps asking for this meal, but is denied until the end of the tale. It's included in a *Listen with Mother* book from 1982, which I discovered a few years ago. It also featured on Noel Edmonds' radio show and a subsequent vinyl record, read by Clement Freud, in 1984.

Thanks Paul – every day's a school day. In future issues we'd like to showcase the best of your *Doctor Who*-inspired artwork as well as your letters, so please send copies (no originals, as we can't return them) to the usual postal and email address. DWM

On this month...

10 YEARS AGO

It's September 2007 and **DWM** 387 greets a new editor...

MODERN TECHNOLOGY

■ Ten years ago, Tom Spilsbury took over as editor of **DWM**. One of the first changes he implemented was to embrace an exciting new form of communication – social media. *Gallifrey Guardian* reported: '**Doctor Who Magazine** now has its own official group on Facebook. How very modern! If you haven't already, sign up to this all-the-rage social-networking site and join the group called 'Doctor Who Magazine'.'

THE TWO DOCTORS?

DOCTOR·WHO
FIVE ALIVE!
CATHY COMES HOME!
WIN! 100 DOCTOR WHO CDS!

■ Elsewhere in the news, it seemed that a multi-Doctor story was on the cards: '*The Sun* published a story in August, claiming that there will be another *Doctor Who* special scene produced for *Children in Need* later this year, featuring an encounter between the Tenth Doctor and his fifth incarnation (played by Peter Davison). Without confirming or denying anything, **DWM** can promise exclusive access to anything that might happen!' That special scene, *Time Crash* by Steven Moffat, followed in November.

SIX ON SET!

Art by Ben Morris

■ One old Doctor who definitely *had* returned to the programme was Colin Baker, who visited the set of the 2007 Christmas Special, *Voyage of the Damned*. Showrunner Russell T Davies revealed what happened in his *Production Notes* column: 'David [Tennant] bounds over to say hello (they shake hands, we all hold our breath, there's no shorting-out of the Time Differential, damn it!), and then Bernard Cribbins comes over – they were once in *War and Peace* together – and Kylie Minogue, too! And I'm not kidding, this is Colin's set. He's the Doctor.'

UNLOCK THE MYSTERIES OF THE UNIVERSE!

JOHN BARROWMAN • CAROLE BARROWMAN
NEIL EDWARDS • NICOLA RIGHI
TORCHWOOD
STATION ZERO
"MAGNETIC STORY WITH AN APPEALING AESTHETIC QUALITY!"
– BEST COMIC BOOKS

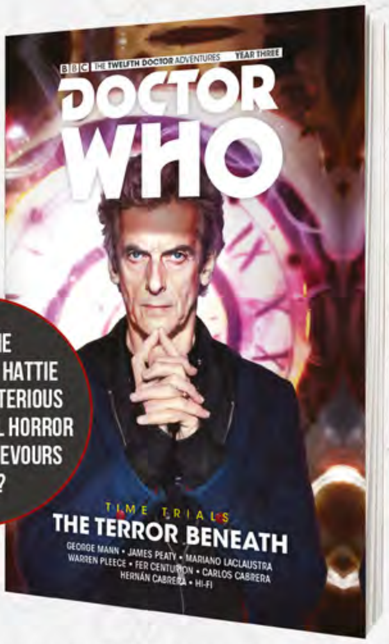
WRITTEN BY JOHN BARROWMAN, THIS EPIC COMIC SERIES PICKS UP WHERE THE SHOW LEFT OFF!

TORCHWOOD VOL. 2
STATION ZERO
On Sale September ● £13.99
ISBN - 9781785856815

TORCHWOOD
ARCHIVES VOL. 2

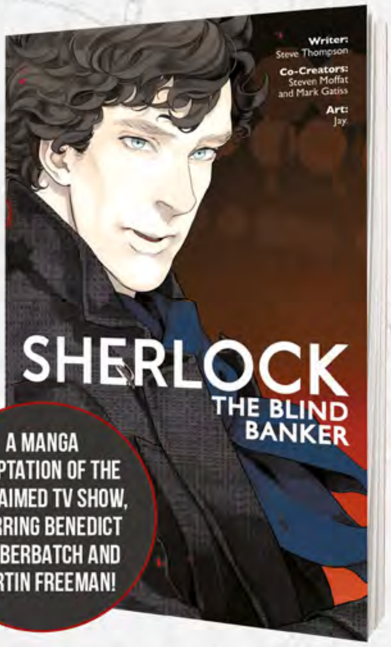
FROM THE CULT-HIT, AWARD WINNING TV SHOW, IT'S A MUST-HAVE COLLECTION FOR FANS OF CAPTAIN JACK!

TORCHWOOD
ARCHIVES VOL. 2
On Sale October ● £13.99
ISBN - 9781785861628


BBC THE TWELFTH DOCTOR ADVENTURES YEAR THREE
DOCTOR WHO
TIME TRIALS
THE TERROR BENEATH
GEORGE MANN • JAMES PEATY • MARIANO LACLAUSTRA
WARREN PLEECE • FER CENTURION • CARLOS CABRERA
HERNÁN CABRERA • HI-FI

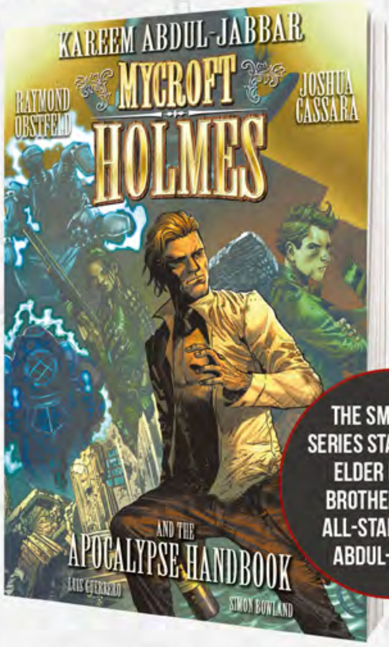
CAN THE DOCTOR AND HATTIE SOLVE A MYSTERIOUS COSMOLOGICAL HORROR - BEFORE IT DEVOURS THEM?

DOCTOR WHO: THE TWELFTH DOCTOR
TIME TRIALS VOL. 1: THE TERROR BENEATH
On Sale October ● £13.99
ISBN - 9781785860836


Writer:
Steve Thompson
Co-Creators:
Steven Moffat
and Mark Gatiss
Art:
Jay.
SHERLOCK
THE BLIND BANKER

A MANGA ADAPTATION OF THE ACCLAIMED TV SHOW, STARRING BENEDICT CUMBERBATCH AND MARTIN FREEMAN!

SHERLOCK:
THE BLIND BANKER
On Sale October ● £9.99
ISBN - 9781785856167


KAREEM ABDUL-JABBAR
RAYMOND OBSTFELD
MYCROFT HOLMES
JOSHUA CASSARA
AND THE APOCALYPSE HANDBOOK
LUIS GUERRERO
SIMON BOWLAND

THE SMASH-HIT SERIES STARRING THE ELDER HOLMES BROTHER BY NBA ALL-STAR KAREEM ABDUL-JABBAR!

MYCROFT HOLMES AND THE
APOCALYPSE HANDBOOK
On Sale September ● £13.99
ISBN - 9781785853005

AVAILABLE IN ALL GOOD BOOKSTORES AND ONLINE
WWW.TITAN-COMICS.COM

Available at High Street Stores

WHSmith

BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 1996. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. / Copyright © John Barrowman and Carole E. Barrowman 2017. Torchwood is a BBC Worldwide Production for the BBC. Executive producers: Russell T. Davies, Julie Gardner, and Jane Tranter. Original series created by Russell T.Davies, and developed and produced by BBC Cymru Wales. BBC, 'Torchwood', and the Torchwood logo are trademarks of the British Broadcasting Corporation and are used under licence. All rights reserved.

TIME and SYLVESTER

Thirty years after he first appeared as the Seventh Doctor, Sylvester McCoy reflects on the role that changed his life.

INTERVIEW BY **RICHARD ATKINSON**

Sylvester McCoy stands on a darkened stage in a woolly hat and a nightie. He's having an existential crisis. Over the course of an hour, Sylvester and his co-stars Richard Oliver and Robert Picardo ruminate on the nature of jokes, stories and life, in Dan Freeman's new comedy *A Joke* – a crowdfunded show for the Edinburgh Festival.

Afterwards, while **Doctor Who Magazine** is waiting for Sylvester in the bar outside, we spot a familiar face. Tomek Bork – who played Captain Sorin alongside Sylvester in *The Curse of Fenric* back in 1989 – is a friend of the production. He's very struck by *A Joke*, comparing it to Samuel Beckett's *Waiting for Godot*. "When I translate it into Polish," says Tomek, "it will be called *Waiting for a Joke*."

It's a thoughtful and humorous piece, but owing to its cast it obviously attracts a certain audience. Robert Picardo, of course, is well known in science-fiction circles for having played the waspish Emergency Holographic Doctor in *Star Trek: Voyager*.

"That's how we got here," says Sylvester, when we speak to him later. "I got to know Bob doing conventions in America. And we got on really well. He's great fun – very witty, very sharp, great company!

"In the play, when the other guy says 'Doctor, doctor...' and we both say together, 'Yes?' – that gets the biggest laugh."

It's not entirely unbidden. The two of them strike a particularly Doctor-ish pose when delivering the line, both of them tipping their head back and grabbing their lapels. And there's more. Early on, a spoon appears on stage. Sylvester's character calls the mysterious spoon 'Chekov's phaser'.

"Chekov said if you have a gun on stage, you know someone's going to fire it before the end of the play," says Sylvester, quoting the famous Russian playwright.

So, don't bring spoons on stage unless Sylvester is going to play them?

"Yes, exactly!"

Sylvester has form, playing spoons as a percussive instrument in many of his roles over the years.

"But 'Chekov's phaser' is also to do with *Star Trek*, isn't it?" he frowns. "I went looking at Chekov because, you know, I've done Chekov plays – but I didn't realise they were talking about Chekov from *Star Trek*. So I went all over the place trying to figure out what that meant! Science-fiction... I quite like it, but I'm not a fanatic. The problem with television is that I don't see a lot of it because I'm working in the theatre. That's why I missed lots of *Doctor Who* before I came along."

After each performance of the play, Robert and Sylvester gather outside to greet their admiring fans. Is their audience in on *A Joke*?

"They're very excited about it," says Sylvester. "It's great to meet them. I wouldn't be here without them. I get a bit blasé about it because I meet *Doctor Who* fans a lot, but it's lovely to watch the *Star Trek* fans and see how excited they are to meet Bob. It's nice to see it from slightly outside."

It's perhaps easy to forget, being used to seeing Sylvester on TV and in films, that he has spent a lot of his career in front of an audience. "I've been doing it for most of my life. I love live audiences. I love the feedback.

I love them so much I climb off the stage and go in amongst them at conventions. That's all part of that thing – the love of audience."

Having grown up in Scotland, did he ever come to see the Edinburgh Festival before he became an actor? "No. No, I left Scotland when I was 18. And I'd lived in the Highlands – theatre didn't exist. The first time I came to Edinburgh was from England. Up the A1! Best thing to come out of Scotland, as Samuel Johnson said, is the road to England. A lie! He's wrong – it's the best thing to go into it!"

Since then, of course, Sylvester has become a veteran of the festival. "I played Salvador Dalí in that very room," he says, gesturing across to the ►

Opposite page: Sylvester McCoy is reunited with his spoons in this publicity still from *A Joke*.

Above: Robert Picardo and Sylvester rehearse a scene from the play.

Left: Sylvester, Richard Oliver and Robert Picardo – stars of *A Joke*.

Photos © Andy Hollingworth Archive.

Sylvester and Bonnie Langford meet the press on 2 March 1987.

theatre entrance. "I started way back in 1971? 1972? Doing *An Evening with Sylvester McCoy the Human Bomb*. I've done the International Festival: [Pedro Calderón de la Barca's] *Life Is a Dream* and John McGrath's satire of the Fourth Estate. I've done loads of other things I can't remember now because I've done so many. I used to come regularly. Then I had about four or five years not doing anything – deciding not to do anything – but come and just enjoy it without the responsibility of working."

Sylvester has certainly had a versatile career. Back in 1997, for example, he helped launch Channel 5. On the opening night, wedged between the Spice Girls and comedian Jack Docherty, he starred alongside Gina McKee in *Beyond Fear*, where he played the murderer Michael Sams. A surprising role for someone who is so well known for comedy.

"I've tried to go for surprise," explains Sylvester. "Funnily enough, today we were being filmed [performing the play] by Peter O'Toole's cousin. And it was Peter O'Toole who inspired me. Once, I saw him being interviewed and he said his teacher at the Bristol Old Vic had told him 'be surprising'. And so, 'be surprising' has been the theme of my career really. [*Doctor Who* producer] John Nathan-Turner looked at my CV once, and said, 'Do you know, Sylvester, you've done everything in this business except ballet.' I've done everything from street theatre to grand opera. But now, because I've got comedy war wounds from doing my physical stunts, my ankles are fused. So I can't do pointe – ballet's out."

To get us into the spirit of celebrating 30 years of the Seventh Doctor let's mangle a motto, as he was prone to do in those early episodes: we've come to praise Sylvester, not to bury him. Last time **DWM** spoke to Sylvester in 2010, he granted us a very candid interview, explaining how the criticism he'd received over the years had hurt. And while it was a great piece, exploring what an insightful and reflective man Sylvester is, surely the time has come to give him some overdue credit for all the hard work he's put in over the years. In his three series of *Doctor Who* and the 1996 TV Movie he delivered an energetic and magnetic performance. During the 90s, *Doctor Who* fans clung to the character he'd created, exploring its various facets in books and comics. Sylvester himself continued to crop up in various fan-made film projects. Since then, he's entertained us both in person and through his many contributions to the DVD releases of his stories.

"Bonnie and I were friends before I did *Doctor Who*. I'd worked with her before and I was delighted to work with her again."

We want to find out a little more about the Seventh Doctor's legacy. Let's wind back to the beginning. *Time and the Rani*, the Seventh Doctor's first story, was broadcast between 7 and 28 September 1987 – 30 years ago this month. It starred Bonnie Langford as companion Mel and Kate O'Mara as the villainous Rani. Famously, Kate also played the Rani pretending to be Mel.

Sylvester isn't particularly nostalgic – "I can never remember what happened!" – but he regularly revisits the role of the Doctor for Big Finish's audio productions. With Bonnie joining

DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, BONNIE LANGFORD AND SOPHIE ALDRED in
A LIFE OF CRIME
by MATT FITTON
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, BONNIE LANGFORD AND SOPHIE ALDRED in
MAKER OF DEMONS
by MATTHEW J ELLIOTT
FEATURING ANDREW HALL LUCY BRIGGS-OWEN
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

With Bonnie and Kate O'Mara, on location for *Time and the Rani* on 6 April 1987.

The Doctor confronts Faroon (Wanda Ventham) and Beyus (Donald Pickering) in *Time and the Rani* (1987).

him in some of them, they do evoke something of 1987. Sadly, Kate O'Mara is no longer with us. Despite (or perhaps because of) *Time and the Rani*'s much-maligned status, it would have been fun if they'd all had a rematch.

"It would have been great," agrees Sylvester. "I love that Bonnie is now doing Big Finish, because she didn't do it for a little while. Watching Sophie [Aldred, his second companion] and Bonnie together is a joy – enjoying each other's company and having fun. I think it's good for the stories.

"Bonnie and I were friends before I did *Doctor Who*. I'd worked with her before [in *The Pirates of Penzance*, 1982] and I was delighted to work with her again. It was good to have a friend in the camp as it were. Working with Kate O'Mara was slightly daunting because she was *huge* back then. She was an international soap star, renowned for her role in *Dynasty*. When I got there she was so welcoming and lovely. I bumped into her a couple of times through the years afterwards and it was great to see her. But it was great to have Bonnie there as well."

Starting out as the Doctor, it must also have been reassuring to have great actors like Donald Pickering [who played the lizard-like Lakertyan, Beyus] and Wanda Ventham [his wife, Faroon] there.

"Yes, Donald was lovely. And Wanda... They were delightful together. We kept losing them in rehearsal because they were old theatrical buddies and they were off in the corner, gossiping. Everyone kept saying, 'Where are they?' And we could never find Bonnie either, because she was off on the phone! And that was before mobiles ►

Sylvester made his début as the Seventh Doctor in *Time and the Rani.*

THE DARK DOCTOR

Sylvester feels that he settled into the role of the Doctor in his second and third years, after he'd got more of a grip on what he wanted to do with the part. But despite that, he still had a wonderfully mercurial take on the Doctor in his first series, and it's so much fun: a giant squidgy brain, green alien babies, Edward Peel [as the evil Kane] melting into a puddle – "That was brilliant!" says Sylvester. "I thought that was absolutely brilliant."

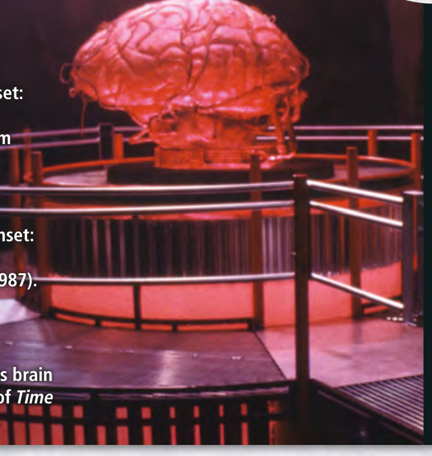
These things are adored by so many fans. Does Sylvester think his first series is underrated? "Yes," he says emphatically. "Yes, I do. I mean, some say it was too funny at the beginning. But we changed that, and made it the darkest the Doctor had ever been. And I think that's rather good too."

Over time, the Seventh Doctor became more devious and mysterious. These days, the Doctor is very much seen as 'the stuff of legend' and a manipulator of events. Matt Smith and Peter Capaldi surely owe something of a debt to Sylvester and his performance in the role.

"That's not for me to answer," he replies modestly. "Other people have said they do, which is delightful. I'm pleased to hear that."

Above left inset: The newborn Chimeron from *Delta and the Bannermen* (1987).

Above right inset: Kane melts in *Dragonfire* (1987).


The enormous brain at the heart of *Time and the Rani*.

Bonnie, Sylvester and Mark Greenstreet (as Ikona) on location in Cloford Quarry for *Time and the Rani*.

Ace (Sophie Aldred) and Mel team up on the planet Svartos in *Dragonfire* (1987).

◄ so she was off! We were continuously looking for our actors."

Mysterious calls! "She was just talking to someone." Sylvester gives us a deadpan look. "Girls go on the phone a lot."

Listeners to Toby Hadoke's epic *Whosround* podcast, may recall that one instalment revealed that the First Doctor's companion Jacqueline Hill often ducked out of rehearsals to phone her stockbroker. We share this story with Sylvester.

"Oh right! Maybe Bonnie was doing that."

Possibly not.

"Maybe she was booking a song and dance tour or something," says Sylvester. "I don't know! Talking to her mum?"

Sylvester admits that both he and the new script editor came to the series fresh in 1987. "The thing is, when Andrew Cartmel and I started both of us were quite ignorant of *Doctor Who*. I mean, he was from Canada – he didn't know anything about *Doctor Who*! At least not much. So we were two new guys together. I hadn't seen it for years. As I've said, I'd been acting in the theatre and as you know in those days... VHS was just coming in when I started, I think. There was no way of seeing it. It was shown once, and never seen again. I had a distant memory of when I first watched it in the 1960s. And so we both went in and we started from the beginning. A lot of people didn't like that. But then we didn't know that we were breaking rules. And I think we were also blessed by the fact that we didn't have all that baggage of the past to get in the way, do you know what I mean? So we went along our own merry way!

"Steven Moffat said to me that we changed it... that we turned it into something that is reflected in the present, in the twenty-first-century Doctors. I remember when he said that to me, I thought, 'Wow! I mean that wasn't the intention.'"

It may not have been intentional, but another way in which Sylvester's time as the Doctor was influential was in the introduction of his second companion, Ace. We suggest that, although the character wasn't presented as being gay, she didn't conform to the usual gender stereotypes...

"Yes..." nods Sylvester.

And this year, the series introduced Bill Potts – a lesbian companion. Does Sylvester agree that in its own, subtle way his episodes included and spoke to *Doctor Who*'s LGBT audience?

"Oh, absolutely! I remember we thought that very strongly. No, no, it was there..."

It seems as if that was an element introduced by Andrew Cartmel. Previously, John Nathan-Turner, who was gay himself, didn't seem moved to address those kinds of issues...

"It was an interesting time," says Sylvester. "Thatcher was in power. And the government had brought in Clause 28..."

This piece of legislation was proposed in December 1987 and enacted on 24 May 1988, around the time Sylvester's second series was in production. Among other things, it curbed the support that schools could give to gay students. It was

Producer John Nathan-Turner with Sylvester and Bonnie on 2 March 1987.

> **"It was an interesting time," says Sylvester. "Thatcher was in power. And the government had brought in Clause 28..."**

repealed in Scotland in 2000, and in the rest of the UK in 2003.

"... Suddenly a lot of gay guys became political. And understandably so. And so did John. So, that's why we got to do those kinds of things that had never quite been done before. I suppose we tried to make it obvious. Not *obvious* but obvious at the same time, if you see what I mean."

In **DWM** 513 Rona Munro, who wrote *Survival* – the final Seventh Doctor story to be broadcast – spoke about her episodes' "lesbian subtext". She said: "In 1989, the BBC didn't even notice. I didn't tell anyone. I never even discussed it. I just put it in..."

"Exactly, yes, that's what we were at really," says Sylvester, "That is how we interpreted it in the 80s. And I celebrate that. I'm delighted now that people say it changed things because, as I said, we didn't really know how it was before.

"I mean, this comes from my distant past and may be misremembered... but when I was watching *Doctor Who* in the 60s I thought that the BBC then was 'Auntie' – it was very proper and buttoned up and all that kind of stuff. *Doctor Who* didn't seem that way. You know... the 60s were happening, and the 70s, people were listening to The Beatles' records and playing them backwards and getting messages and we were getting the same kind of thing from *Doctor Who*! It was *subversive*, it was actually being subversive to us when we were watching it then.

"That's what we wanted to do, Andrew and I, when we got there. And we did, we tried. I mean it's ridiculous, we would love to have invented the sentence that brought down Mrs Thatcher..."

TONIGHT AT THE FORUM
ACE SIGMA
IN
THE
GRAND HAPPINESS
PATROL
AUDITIONS

An unhappy Doctor in *The Happiness Patrol* (1988).

Although we don't articulate the thought, it occurs to us that this has echoes in the Tenth Doctor's handling of fictional Prime Minister Harriet Jones in 2005's *The Christmas Invasion*.

"We took on racism, because at that time it was very prevalent; there was a lot of nastiness going on in that area. And so we focused on that – that's in *Remembrance of the Daleks* [1988] isn't it? That was all about race. All those things were really important. And I think it's great, that's what *Doctor Who* does and that is its job.

"I mean [former Prime Minister] Harold Wilson talked about the white heat of technology, and I *believe* that is why *Doctor Who* first arrived, to bring science to children. For six weeks. And then it went on forever! It's an educational tool, as well as being hugely entertaining. It should be, and so there's no harm in it subtly preaching its liberal intent. That's my theory and I'm sticking to it!"

Next issue: Sylvester talks about new Doctor Jodie Whittaker, celebrating the series' 50th anniversary and his numerous other roles.

The Doctor and Ace stalk a hidden menace in *Remembrance of the Daleks* (1988).

Ace joins the Doctor in *Dragonfire*.

TIME AND SOPHIE

Like Sylvester, Sophie Aldred made her *Doctor Who* début in 1987.

You're in Edinburgh as well...
"Yes! We always come every year. Twenty years ago, my husband Vince dragged me up Arthur's Seat and asked me to marry him. So, it's got lots of happy memories."

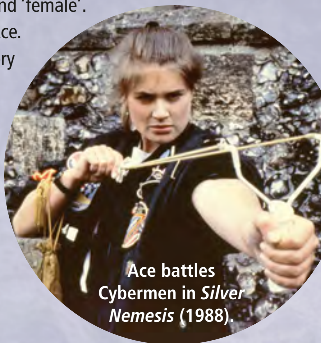
How's it been this year?
"Well, I've been to see Sylvester, of course. He's so clever. It's a real instinctive thing with him – how to work an audience. He's always a joy to watch."

The dark Doctor in *Survival* (1989).

We were talking to Sylvester about how influential his Doctor has been...
"If you look at *Survival*, it's incredibly dark. His Doctor is a real precursor, I think, of the modern Doctors."

We also talked about how Ace might have created the groundwork for Bill...
"People say, 'Oh, Ace was real kick-ass!' She beat up a Dalek with a baseball bat! She took out Cybermen with a catapult! But she also wasn't afraid to show her vulnerability. She has this realistic combination of being 'male' and 'female'. There's no stereotyping with Ace. It's the same with Bill. It's a very authentic role, a very real performance.

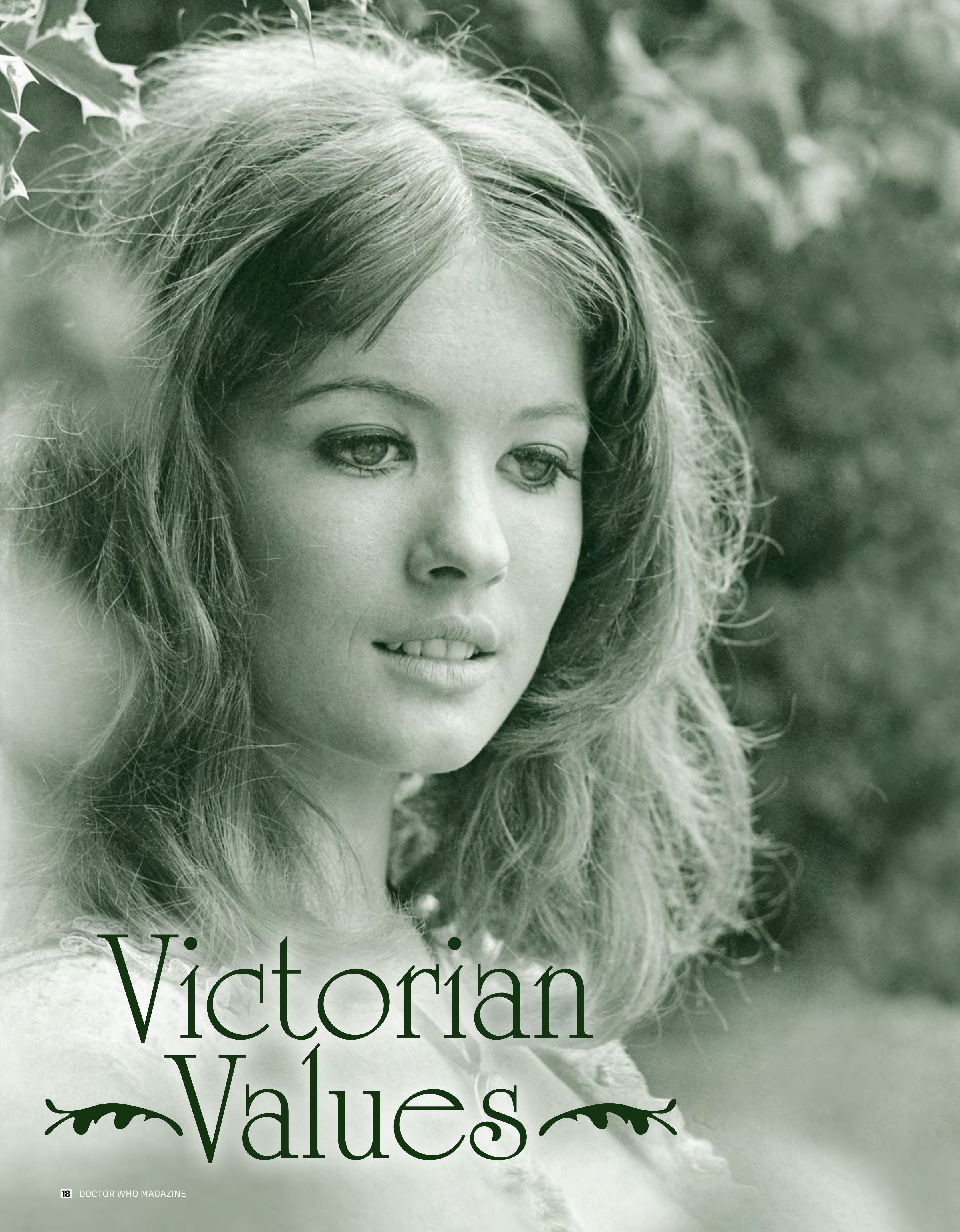
If we could bring anything that was important to us – racism, class, sexuality – any important stuff like that, then that was all the better as far as we were concerned."



Ace battles Cybermen in *Silver Nemesis* (1988).

Sylvester said it's great to watch you and Bonnie Langford work together on the Big Finish audios.
"When we did the first one we did back after a long break it was quite difficult to get us to stop talking and do the script! It's great to see how Mel has been developed. Ace and Mel are very different, but they respect their differences and they really get on together."

What do you think Ace would make of the new Doctor?
"Wouldn't it be great to have Ace come across the female Doctor and have no idea who it is? And then it gradually begins to dawn on her that this is the Doctor. I think she'd be confused and then probably pretty delighted! I can't wait to see how Jodie Whittaker's character of the Doctor is going to pan out."



Victorian Values

From 1967 to 1968, Victoria Waterfield screamed her way through such classics as *The Evil of the Daleks*, *The Tomb of the Cybermen* and *The Web of Fear*. We pay tribute to the late Deborah Watling, who portrayed one of the series' best-loved companions.

FEATURE BY **CHRIS BENTLEY**

Early in 1967, *Doctor Who* producer Innes Lloyd was searching for a fresh face to accompany the Doctor (Patrick Troughton) and Jamie McCrimmon (Frazer Hines) in the programme's fourth series. Having failed to persuade Pauline Collins to extend her guest role as Samantha Briggs beyond the conclusion of *The Faceless Ones*, Lloyd held auditions for a new character. Victoria Waterfield was the daughter of a nineteenth-century scientist and would appear in the next serial, *The Evil of the Daleks*.

The role was initially offered to Denise Buckley, who backed out when she learned that Victoria was to be a continuing character. Lloyd instead awarded the part to a young actress he remembered seeing 18 months earlier on the cover of *Radio Times*. Her name was Deborah Watling.

"We knew that Anneke Wills [who played Polly] was leaving," recalls Frazer Hines, "and Patrick and I had suggested Pauline Collins because she was great fun to work with, so we were disappointed when she turned them down. But then they suggested Deborah Watling and I remembered I'd seen her in a play called *Calf Love* where she was playing a sort of sweet little innocent. Patrick and I rubbed our hands together and said, 'Terrific, let's get her in.' And so she joined us and she was the sweetest person ever."

Known as both 'Debs' and 'Donks' to family and friends, Deborah Patricia Watling was born on Friday 2 January 1948 at Queen Charlotte's Maternity Hospital in Hammersmith, London. Her father was Jack Watling, the stage and screen actor who had originated the role of Dickie Winslow in Terence Rattigan's *The Winslow Boy* (Lyric Theatre, 1946). Jack had married actress Patricia Hicks in 1947 and Deborah was their first child, although Patricia already had a five-year-old daughter, Dilys, from her previous marriage to Sidney Rhys Jones, an RAF pilot who had died during flight training in February 1943.

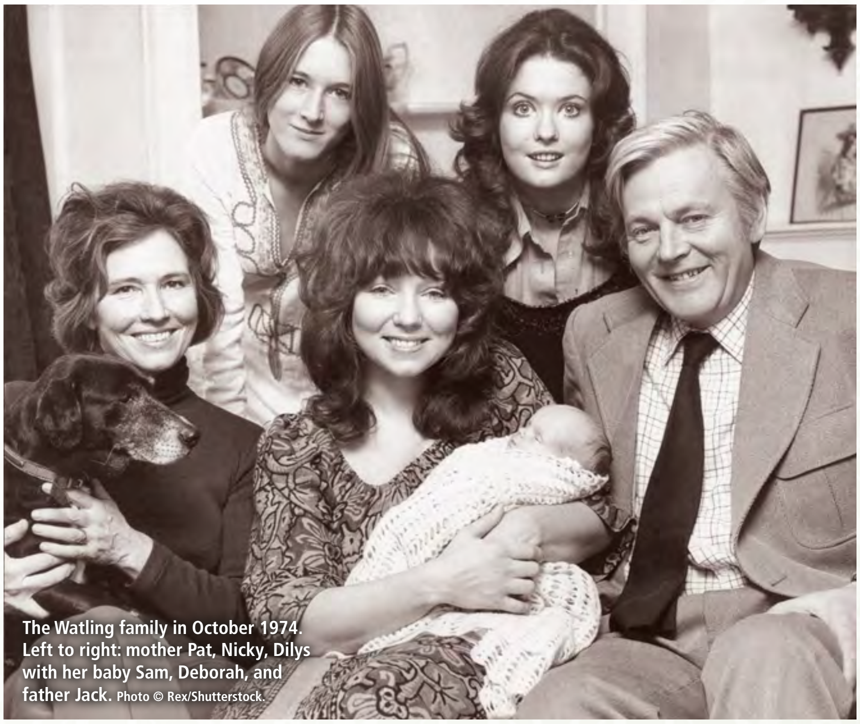
The Watling family initially lived at The Oaks on Kendal Avenue in Epping, Essex, where Deborah and Dilys were soon joined by baby Adam. Tragically Adam lost his life when he was buried by a snow drift that slid off the roof during the winter of 1952. The Watlings' second son, Giles, appeared in February 1953 and then another daughter, Nicola, in August 1957. All four children later followed their parents onto the stage.

In 1957 the Watlings moved to Alderton Hall, a Grade II-listed medieval farmhouse in nearby Loughton which became the family home for the next 24 years. Dating to the fifteenth century, the house had a longstanding local reputation, as the Watlings soon discovered. Each family member reported poltergeist phenomena and repeated encounters with ghostly apparitions – either a pale-faced girl dressed in white or a fair-haired cavalier in a red cloak. So many sightings occurred in Deborah's room that it became known as 'the haunted bedroom'.

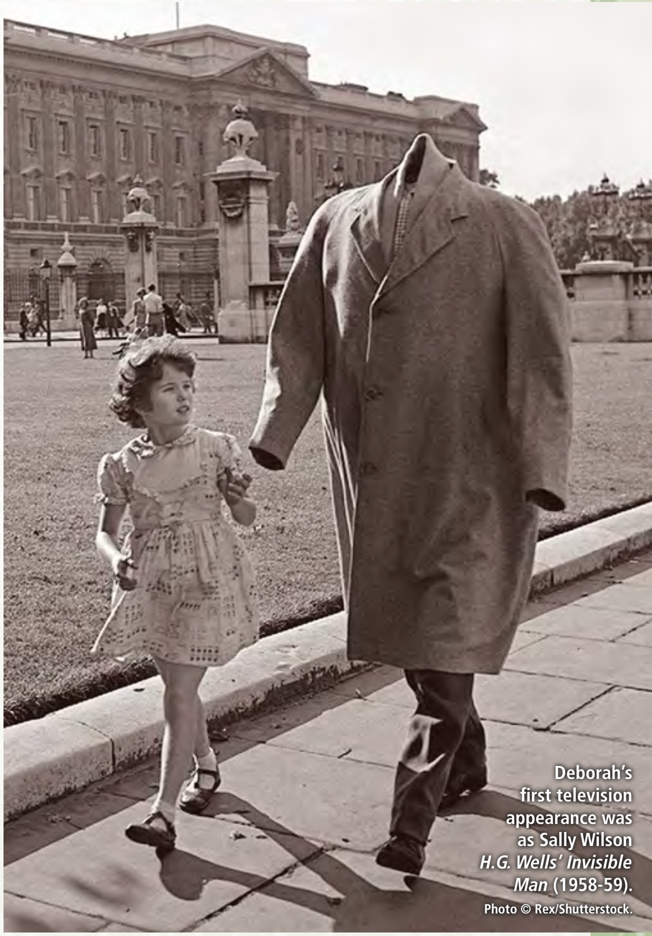
"We never attempted to seriously investigate the hauntings with apparatus or cameras or anything like that," Deborah said later. "We felt it would be a dreadful invasion. We all managed to live there quite peacefully, ghosts and humans, and there was always a really friendly atmosphere."

It was during the family's early months at Alderton Hall that Deborah made her professional acting début, aged nine. Her godfather, actor Willoughby Gray, learned that television producer Ralph Smart was casting for a new filmed adventure series and rang Jack Watling to let him know that there was a part in it that was perfect for Deborah.

The series was *H.G. Wells' Invisible Man* and Deborah was cast as Sally Wilson, the young niece of invisible scientist Dr Peter Brady. An unaired pilot episode was filmed at the British National Studios in Borehamwood, Hertfordshire (now the BBC Elstree Centre) and Deborah went on to appear in ten of the 26 half-hour episodes that followed over the next 12 months. The series premiered on British television when it was ►



The Watling family in October 1974. Left to right: mother Pat, Nicky, Dilys with her baby Sam, Deborah, and father Jack. Photo © Rex/Shutterstock.



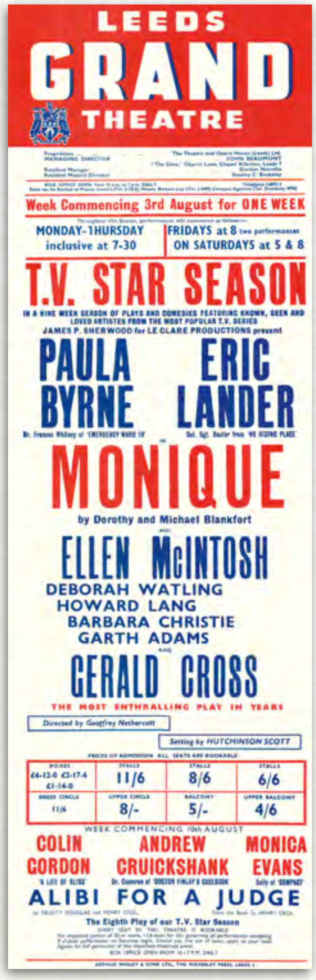
Deborah's first television appearance was as Sally Wilson *H.G. Wells' Invisible Man* (1958-59). Photo © Rex/Shutterstock.

OCTOBER 9–15
BBC-1
tv
BBC-2
Radio Times
SIXPENCE
LONDON AND SOUTH-EAST
The Wednesday Play
ALICE

Far left: In October 1965 Deborah took the title role in *Alice*, appearing on the cover of *Radio Times*.

Left: As Sarah Richards in the *Out of the Unknown* episode *The World in Silence* (1966).

Below: A playbill for *Monique*, the August 1964 stage production Deborah appeared in after leaving drama school.



LEEDS
GRAND
THEATRE

Week Commencing 3rd August for ONE WEEK

MONDAY-THURSDAY inclusive at 7-30
FRIDAYS at 8 two performances ON SATURDAYS at 5 & 8

T.V. STAR SEASON

IN A NINE WEEK SEASON OF PLAYS AND COMEDIES FEATURING KNOWN, SEEN AND LOVED ARTISTES FROM THE MOST POPULAR T.V. SERIES

JAMES P. SHERWOOD for LE CLARE PRODUCTIONS present

PAULA BYRNE
ERIC LANDER

in

MONIQUE

by Dorothy and Michael Blankfort

ELLEN McINTOSH
DEBORAH WATLING
HOWARD LANG
BARBARA CHRISTIE
GARTH ADAMS
and
GERALD CROSS

THE MOST ENTHRALLING PLAY IN YEARS

Directed by Geoffrey Nethercott

Setting by HUTCHINSON SCOTT

PRICES OF ADMISSION ALL SEATS ARE BOOKABLE

BOXES	STALLS	STALLS	STALLS
£4-12-0 £2-17-6 £1-14-0	11/6	8/6	6/6
DRESS CIRCLE	UPPER CIRCLE	BALCONY	UPPER BALCONY
11/6	8/-	5/-	4/6

WEEK COMMENCING 10th AUGUST

COLIN GORDON
ANDREW CRUICKSHANK
MONICA EVANS

ALIBI FOR A JUDGE

The Eighth Play of our T.V. Star Season

◀ broadcast by ATV (Associated Television) on 14 September 1958. One of Deborah's episodes, *Strange Partners*, featured Patrick Troughton in a guest role, although they didn't share any scenes.

"That was my first job and I loved it," said Deborah in 2008. "I thought it was marvellous because I could get off school. You had your chaperones who had to tutor you for three hours a day and I hated that. When it came to doing the lessons in the afternoon, the prop guys used to hide me in boxes round the back of the set and the chaperones could never find me."

During a break in her *Invisible Man* schedule, Deborah filmed a small role in *William Tell*, another Ralph Smart series then being shot at National Studios. The following year, she joined the cast of the BBC sitcom *A Life of Bliss* when it transferred from radio to television. She played Carol Fellows, the young niece of David Bliss (George Cole), in the first six episodes. Just a few months later, she made her stage début in Lesley Storm's *Roar Like a Dove* with the Frinton Summer Theatre company at The McGrigor Hall in Frinton-on-Sea, the part arising at only a week's notice when the original actress dropped out.

Deborah's acting career was then placed on hold while she completed her education at Braeside School in Buckhurst Hill, Essex. For a short time she was interested in becoming a dentist but failed all her O Level exams. Determined to resume her acting career, she briefly enrolled at the Italia Conti Academy of Theatre Arts, a performing arts college then based at Avondale Hall in Clapham. The academy's alumni included William Hartnell, star of the new BBC series *Doctor Who*, but Deborah didn't care for the teaching methods and walked out after three weeks.

Securing an agent, she immediately landed a part in a production of Dorothy and Michael Blankfort's *Monique* at the Grand Theatre, Leeds. Back at the BBC, she was cast in the title role of Dennis Potter's *Alice*, an episode of *The Wednesday Play* which examined author Lewis Carroll's relationship with Alice Liddell, daughter of the Dean of Christ Church, Oxford, and the inspiration for Carroll's fantasy novel *Alice's Adventures in Wonderland* (1865). *Alice* was broadcast on Wednesday 13 October 1965 and Deborah appeared on the front cover of that week's *Radio Times*.

A role in another *Wednesday Play*, *Calf Love* by Philip Purser, followed in January 1966 and then further television appearances throughout the year: episodes of *The Power Game* (*Late Via Rome*), *This Man Craig* (*Period of Adjustment*) and the BBC2 science-fiction anthology *Out of the Unknown* (*The World in Silence*). Early in 1967, she co-starred with Jim Dale in the ABC comedy *Mister Misfit* and guested in an episode of Associated-Rediffusion's *No Hiding Place* (*A Girl Like You*). She was also heard on the BBC Home Service in a dramatisation of Christa Winsloe's *Children in Uniform*, broadcast on 3 April 1967.

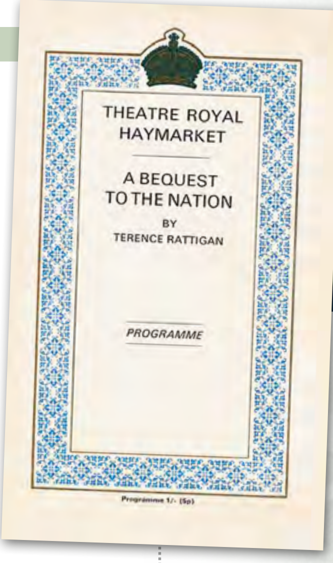
Ten days later, Deborah secured the role of Victoria in *Doctor Who* and began filming scenes for *The Evil of the Daleks* the following week (Thursday 20 April) on location at Grim's Dyke House in Harrow Weald, North London. First seen in Episode 2, Victoria was the daughter of scientist Edward Waterfield (John Bailey), held captive by the Daleks to ensure his co-operation in their plans. Rescued by the Doctor and Jamie, she joined them in the TARDIS following her father's death.

Deborah was perfectly cast in the part – initially bewildered, fragile and naïve, but later blossoming into a plucky and resourceful young woman. "She was the quintessential little English rose and Jamie was always very protective towards her," says Frazer Hines. "As characters, we all have to change over time because the audience gets bored if you're always saying, 'What's that, Doctor? A light switch? How does that work?' Jamie had learned very quickly and Victoria obviously had to learn too, but by the time she arrived, Jamie could teach her what he'd learned."

"Whatever we did to her, Debs never stood up and said, 'Oh for goodness' sake, grow up you two!'" Frazer Hines

Deborah's arrival ushered in a run of highly regarded serials that introduced viewers to the Dalek Emperor, Cybermats, the Ice Warriors, Great Intelligence and the Yeti. Each new monster encounter elicited piercing screams of terror from Victoria, which Deborah proved supremely adept at delivering, earning her the nickname 'Leatherlungs' on set. But there were also screams of laughter as she fell foul of endless practical jokes perpetrated by her co-stars.

"Pat and Debs acted beautifully together," remembers Frazer. "There was that lovely scene in *The Tomb of the Cybermen* where they talked about families and fathers. But the fact that Pat was



THEATRE ROYAL
HAYMARKET

A BEQUEST
TO THE NATION

BY
TERENCE RATTIGAN

PROGRAMME

Programme 1/- (5p)

Far left: A programme from Deborah's West End début.

Left: With Ringo Starr in the 1973 film *That'll Be the Day*.

Below: Deborah as Victoria Waterfield in Episode 1 of *The Tomb of the Cybermen* (1967).

nearly 30 years older made no difference to their relationship – she was just another team member and fair game for our practical jokes. And she never got annoyed with us, not once. Whatever we did to her, Debs never stood up and said, 'Oh for goodness' sake, grow up you two!'"

For Deborah's third serial, *The Abominable Snowmen*, Jack Watling joined the cast as anthropologist Professor Edward Travers, a role he then reprised in *The Web of Fear*. "We loved it when her father Jack joined us," says Frazer. "Debs just went home one day and said, 'Daddy, there's a part in *Doctor Who* and you've got to play it.' He was just sat there looking at his paper and said, 'Do I? Well, I'll think about it.' And she said, 'You *won't* think about it. You're going to do it. You're going to act with me in *Doctor Who*.' So he did. He was great fun and a lovely, lovely man."

Deborah also featured in *The Ice Warriors* and *The Enemy of the World*, but after only ten months and 40 episodes, she decided to bow out of the series in *Fury from the Deep*. Her final day of recording took place on 29 March 1968. "It was my choice to go," she told **Doctor Who Magazine** in 2001. "I'd spent a year in it and I didn't think I could do anything more with the character. I was going to miss the whole set-up, especially Pat and Frazer, but I can't say I regret the decision."

Victoria left the TARDIS to stay behind on twentieth-century Earth, leaving the Doctor and Jamie heartbroken, a sentiment shared by Deborah's co-stars. "We were very, very sad when she left," says Frazer. "Debs and I dated for a bit afterwards and we'd go down to her dad's house for weekends and walk along the beach and stuff like that. She opened a little boutique and I went to the opening, but then work got in the way and we drifted apart."

Deborah was out of work for nine months so she decided to open a clothes shop called The Pink Clock at the top of Queen's Road in Buckhurst Hill, but interest in the business waned after she was cast alongside her father in the BBC's twice-weekly drama *The Newcomers*. Deborah played Julie, the daughter of Hugh Robertson, whose family arrived in the fictional country town of Angleton in an episode broadcast on 9 July 1969. Deborah and Jack appeared together in 26 episodes until the series ended on 13 November 1969.

On 23 September 1970, she made her West End début as a maid in the original production of Terence Rattigan's *A Bequest to the Nation* at the Theatre Royal, Haymarket. Although only a small role, it established her on the London stage and the next year she starred as Dorothy in *The Wizard of Oz* at the Victoria Palace Theatre. Numerous theatre parts followed including Marion in *There's a Girl in My Soup* (Theatre Royal, Windsor, 1973), Beth in *Little Women* (national tour, 1974), Elsie in *Laburnum Grove* (Duke of York's Theatre, London, 1977) and Doris in *Same Time Next Year* (Yvonne Arnaud Theatre, Guildford, 1979).

Frequently seen on television throughout the 1970s, Deborah guested in episodes of *Doctor in Charge* (1972), *Arthur of the Britons* (1973) and *Rising Damp* (1978) among others, but an all-too-brief film career started and ended in 1973. She made her big screen début opposite David Essex and Ringo Starr in *That'll Be the Day*, playing a teenage girl who meets Essex's character at a holiday camp. Premiered on 12 April 1973, the film was a box-office hit in the UK. Sadly, Deborah's second movie was rather less successful. Starring as Cliff Richard's love

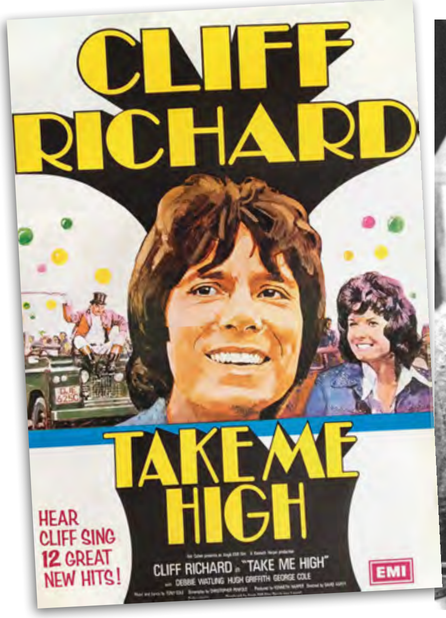
DEBOROAH IN PANTOLAND

Deborah made regular pantomime appearances in the early 1980s, taking leading roles in *Aladdin* (Hexagon Theatre, Reading, 1983), *Cinderella* (Nottingham Playhouse, 1984) and *Jack and the Beanstalk* (Theatre Royal, Bath, 1985). For her first pantomime, *Goldilocks and the Three Bears* at Stevenage in December 1982, she starred with Colin Baker, whose guest role as Commander Maxil in the *Doctor Who* serial *Arc of Infinity* aired during the production's run.

"She was Goldilocks and I was Heinkel, the evil circus owner who was trying to steal the bears, so we had some fun together," Colin remembers. "We were both 'twinklers' as I call them. On stage you can have silent conversations without the audience knowing you're doing it and if things happen you can exchange a little look – a twinkle.

"The year before, I'd done the same panto with Bonnie Langford in Lincoln," he continues. "Bonnie is a strict actress: no messing about, no twinkling, she does the job. Bonnie's a lovely person but on stage she's Goldilocks – she ain't Bonnie Langford *pretending* to be Goldilocks. With Debs, she was still lurking in there and you could exchange a twinkle. She was fun and she was, as always, very lovely – both to look at and to be with."

Modelling a Victoria T-shirt in the early 1990s.


CLIFF RICHARD
TAKE ME HIGH
HEAR CLIFF SING 12 GREAT NEW HITS!
CLIFF RICHARD in "TAKE ME HIGH"
DEBBIE WATLING HUGH GRIFFITH GEORGE COLE
EMI

Left and far left: On-screen romance with Cliff Richard in *Take Me High* (1973).

Inset: Publicising *Danger UXB* with some modern-day soldiers in 1979.

interest in *Take Me High* (1973), her performance as a struggling café owner was one of the few redeeming features of a musical that might have fared better in the previous decade.

In 1979, she landed a memorable recurring role in Euston Films' *Danger UXB* series, executive produced by Verity Lambert and starring Anthony Andrews as wartime bomb disposal engineer Brian Ash. With her natural brunette hair dyed blonde, Deborah played 'naughty' Norma Baker, the nymphomaniac daughter of Ash's landlady, in seven of the 13 episodes.

"I'm very fond of her," she told *TV Times* in February 1979. "I really don't know where she came from, but she is both real and rather vulnerable. After the first episode, Dad rang up and said, 'You've got it absolutely right. Girls really *did* behave like that in the war.' 'How do *you* know?' I asked him. He laughed, but wouldn't tell me." Deborah had recently moved into her own flat in South London where she listened to *The Best of Earth, Wind & Fire* on her record player and read books of *Peanuts* cartoons. "One day I will marry," she said, "But I don't feel old enough to take that step yet."

The following year she married actor Nick Field, whom she had met in a 1976 production of Peter Yeldham's *She Won't Lie Down* at Darlington Civic Theatre. They separated early in 1984 and divorced shortly after, but Deborah had already been introduced to sound engineer Steve Turner who had shared digs with Field on tour. They married in 1992 and settled in the village of Thorpe-le-Soken in Essex, four miles west of Frinton-on-Sea.

Over the next 20 years, Deborah appeared in 28 different stage productions, many of them comedies and pantomimes, including *Goldilocks and the Three Bears* (Gordon Craig Theatre, Stevenage, 1982) with Colin Baker, *Doctor in the House* (national tour, 1985) with Frazer Hines, and *Cinderella* (The Swan, High Wycombe, 1997) with Bonnie Langford. She also starred opposite Adam Faith in *Alfie* (Queen's Theatre, London, 1993), toured for over two years in *Noises Off* (1986 to 1988) and played the monstrous Beverly in *Abigail's Party* (The Grand, Swansea, 1999).

Deborah reprised her *Doctor Who* role for the first time since 1968 when she appeared alongside Jon Pertwee's Third Doctor in the *Children in Need* 3D Special *Dimensions in Time*. Nursing a broken leg, she recorded her scenes at the Cutty Sark in Greenwich on 24 September 1993 for the second part of the story, broadcast during *Noel's House Party* on 27 November. Two years later, she portrayed Victoria again in Reeltime Pictures' independent production *Downtime*, this time as an older woman some years after leaving the TARDIS.

In 1999, she portrayed a junior minister's wife in a national tour of Ray Cooney's political farce *Out of Order*. Colin Baker played the pompous manager of the Westminster hotel where the play takes place and remembers it well.

"We did that one with Gorden Kaye from *'Allo 'Allo* and Trevor Bannister from *Are You Being Served?*" he says. "Gorden and Trevor didn't quite see eye to eye on how it should be done and they were constantly complaining about each other, as can happen when you get two people in a comedy who both think they know best. Debbie and I were innocent spectators. Sometimes you can find yourself in a situation where things are trying and she would always be the one who would exchange a look or have a waspish line, which made me laugh – all done in a kind way, but she didn't tolerate foolishness any more than I do."

After that tour, Deborah's stage work was restricted to Frinton Summer Theatre productions such as Eric Chappell's *Heatstroke* (2001) and Philip

DEBORAH IN DOWNTIME

Deborah and Nicholas Courtney reprised their *Doctor Who* roles of Victoria and the Brigadier for *Downtime* (1995).

Recorded in March 1995 at the University of East Anglia, *Downtime* found Victoria Waterfield acting as vice chancellor of the mysterious New World University. The script was written by Marc Platt, author of the 1989 *Doctor Who* serial *Ghost Light*. He has fond memories of working with Deborah.

"The first time I met Debbie we were in a restaurant with producer Keith Barnfather to discuss her proposed appearance in *Downtime*. Over dinner, I confessed to Debbie that as a schoolboy some 26 years before, I had been in love with her when she was in *Doctor Who*. 'No, Marc,' she said sternly. 'You were in love with Victoria.' And then she burst into that wonderfully fruity giggle of hers.

"Probably Victoria's most remembered character trait was the scream – *Doctor Who*'s answer to Fay Wray. In the *Downtime* script I'd written a line for Victoria when she was at her most vulnerable: 'I think I'm going to scream.' On the shoot, Debbie came up to me and asked how she should play it. I suggested she should keep it small and tightly controlled. 'Oh, yes,' she said. 'That's a relief. I think my screaming days are long over.' And she burst into another of her adorable giggles."

POLICE PUBLIC CALL BOX

Deborah made a brief appearance as Victoria alongside Jon Pertwee's Doctor in *Dimensions in Time* (1993).

Frazer Hines and Deborah pictured during the making of the 1998 *Doctor Who* documentary *The Missing Years*.
Photo © Richard Molesworth.

> **"She was so talented. A lot of the female companions didn't work very much after *Doctor Who* but Debs did movies with Cliff Richard and David Essex."** Frazer Hines

King's *Go Bang Your Tambourine* (2001). Her final stage appearance was the lead role in the company's 2004 production of Henrik Ibsen's *Ghosts*.

Returning to *Doctor Who* early in 2005, Deborah made her Big Finish audio début in *Three's a Crowd* alongside Peter Davison (as the Fifth Doctor) and Nicola Bryant (Peri Brown). Here she played the villainous Auntie, the misguided controller of a dwindling Earth colony. "We met all the time at conventions," says Nicola, "so by the time we got to do *Three's a Crowd* it felt long overdue. It was very much like a bunch of friends getting together and it was all very exciting because we had known each other for so long."

Deborah resumed playing Victoria for her subsequent Big Finish appearances in *The Great Space Elevator* (2008), *The Emperor of Eternity* (2010) and *The Black Hole* (2015), but also portrayed an older Victoria in *Power Play* (2012). This was an adaptation of an unmade script originally commissioned for the television series in 1985, which would have reunited Victoria with the Doctor, now in his sixth incarnation.

"That was nice to do actually," remembers Colin. "It's always nice when you get to interact with other companions when you would have no other reason to meet. *Power Play* gave us that opportunity and Debs was lovely to work with – just a breath of fresh air."

Deborah's final performance as Victoria came in *The Story of Extinction*, recorded early in 2016. Frazer recalls, "The last one we did was the older Victoria telling the story and then the younger Victoria speaking in between the narration. I noticed that her voice was very crackly and I think maybe Debs was finding it hard to raise her voice to that higher pitch for young Victoria."

Deborah was diagnosed with lung cancer in June 2017. The following month she moved to Beaumont Manor, a private care home in Great Holland near Frinton-on-Sea. She died there on 21 July, aged 69.

"She was so talented," says Frazer. "A lot of the female companions didn't work very much after *Doctor Who* but Debs did movies with Cliff Richard and David Essex, she did *Danger UXB* and she went from strength to strength. *Doctor Who* wasn't a bind on her at all. I went to the Big Finish studios the other day and it suddenly hit me that I'd never see her in those studios again. We'd never have a hug and a giggle and a cup of tea again."

"When you're in a science-fiction show, you need to feel the truth," says Nicola. "So you've genuinely got to see a kindness, vulnerability, a curiosity – all of those qualities that Debs had herself. I did very much feel like she was a big sister. With other companions I feel like we're all sisters but she was the *big* sister, if that makes sense. That's something that I will miss – and do already."

"She was a quiet person in later years and kept herself to herself a bit, but she was never an unfriendly person and I was never in her company without enjoying it," says Colin. "My lasting memory of Debs is a shy, fun lady. She was a consummate actor, a traditional member of the theatrical profession and very supportive of other performers and friends. The words I can best use for her are loyalty, talent and fun. She was *always* fun."

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
FRAZER HINES AND DEBORAH WATLING in
THE BLACK HOLE
BY SIMON GUERRIER
FEATURING RUFUS HOUND DAVID WARNER
THE EARLY ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

Frazer and Deborah keep warm during location filming for *The Abominable Snowmen* in September 1967.

Deborah Watling and Michael Stevens on 27 March 1990. Photo © Michael Stevens.

Victoria's Secrets

Deborah Watling was at a turning point in her life when she took part in this candid and largely unseen interview about her long association with *Doctor Who*.

INTERVIEW BY **MICHAEL STEVENS**

Way back in the misty past, when I was nobbut but a callow youth applying for a place at drama school, I wrote to Deborah Watling care of the Birmingham Rep theatre. She was appearing in a production of *Flare Path* by Terence Rattigan, and I requested an interview, ostensibly for a sci-fi fanzine called *Temporal Physics*. Deborah agreed without hesitation, and so on Tuesday 27 March 1990 I went along to meet her, roping in my friend Colin, who took photographs with my camera while I – somewhat tentatively – asked the questions.

Deborah was 42 years old and clearly restless about her career. “I’m desperately trying to fight my way back into TV,” she admitted. “I’m just grateful I’ve got to the age when I can get into character parts and not play the pretty girl next door, or the little tarty one with the blonde hair and all that bit, sticking the front out, you know. I don’t want to do any more of that, I want to actually play characters. I’m a bit too old now to play the juve or the girl next door, let’s face it. But people still think of me like that, so I’m trying to convince the people in the profession that I can do something else now. My ideal part would be Cleopatra, but they look at me and think, ‘Well, she’s a five-foot, bubbly girl, she can’t play Cleopatra.’ I say, ‘Give me a chance, I can.’ I’m a jobbing actress, so I’ll do anything I’m asked to do. Keep the mortgage going, you know!”

Deborah’s father Jack had been part of the original cast of *Flare Path* when it first opened in 1942. “Acting is a way of life,” said Deborah. “I grew up in an acting family, and I thought this was normal, because I never knew anything else. I always knew at the back of my mind that I was actually going to be an actress. I had a mental aberration for about three weeks, when I was around 12, and I thought, ‘I want to be a dentist!’ You see, I’m only five feet tall, and one of the first things you notice when you meet people are their teeth. But I looked into it and I thought, ‘No, no, I can’t pass all those exams, I think I’ll stick to being an actress!’”

The role of Victoria in *Doctor Who* would come to define Deborah’s career, which must have seemed strange to her as it had occupied just ten months of her life, 22 years before this interview was recorded. Did *Doctor Who* seem like a long time ago? “If you had asked me that question six years ago, I’d have said, ‘Very distant.’ But there’s been so much interest in Victoria’s character over the past six years, I feel I did it yesterday. It all comes back, just like that, in a flash. The interest is very flattering, but I don’t know why! It was just another job. I’d just come out of one series; then went into another. I was on the front of the *Radio Times* [to promote her role in Dennis Potter’s television play *Alice*] and they offered me *Doctor Who*. I thought, ‘It’s a children’s programme, is that going to do me any good?’ I met [producer] Innes Lloyd and he said, ‘Yeah, I think you ought to do it,’ so I said, ‘Okay, I’ll give it a go. But I’m only going to stay in it for a year, no more.’ I didn’t know it was going to become such a cult – I mean, you’re talking about 22 years ago! It’s most peculiar.”

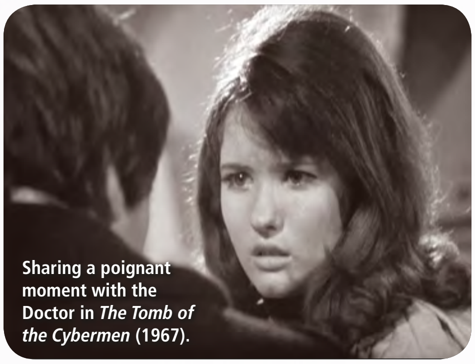
From 1967 to 1968 Deborah worked hard to develop the character of Victoria Waterfield. “Well, her frocks certainly developed, from the long Victorian one to the mini-skirt!” she said, smiling. “The costume designer, Martin Baugh, and I worked the choice of costumes out between us. *The Abominable Snowmen* was hysterical – I had hobnailed boots on and plus fours. I looked so unattractive! As for her ►

Mollie Dawson (Jo Rowbottom), Victoria Waterfield (Deborah Watling) and Ruth Maxtible (Brigit Forsyth) in *The Evil of the Daleks* (1967).

Filming *Fury from the Deep* in February 1968 with Patrick Troughton (as the Doctor) and Frazer Hines (as Jamie McCrimmon). Photo © Victor Pemberton.

> “*The Abominable Snowmen* was hysterical – I had hobnailed boots on and plus fours. I looked so unattractive!”

On location in Gwynedd, Wales, for *The Abominable Snowmen* in early September 1967.



Sharing a poignant moment with the Doctor in *The Tomb of the Cybermen* (1967).

Jamie and Victoria with the evil Salamander (Patrick Troughton) in *The Enemy of the World* (1967-68).

character, she did develop, yes, she had to – a bit more tomboyish, but vulnerable, which is good. If I'd carried on as she'd started, as this Victorian prim lady, people would have been throwing eggs at the screen. I liked her character, actually – dunno where she came from, but I liked her."

It had oft been recounted that her *Doctor Who* co-stars, Patrick Troughton and Frazer Hines, were practical jokers on set, often at Deborah's expense. "They were indeed," she said. "I never managed to get my own back. They used to do dreadful, ghastly things to me. They'd send me up rotten all the time. Whenever I walked into the rehearsal room I thought, 'What have they got planned for me today?' But I wouldn't have it any other way."

The many highlights of Deborah's episodes include the poignant moment Victoria shares with the Doctor in *The Tomb of the Cybermen*. The Doctor seeks to reassure his recently orphaned friend and obliquely refers to his own family. At the time of our interview the story was still missing from the BBC's archive, so my only point of reference was the Target Books novelisation. "Were we sitting on a table?" asked Deborah, casting her mind back to Lime Grove Studios in July 1967. "We were, weren't we? Gosh that's come back, just like that. I remember when we did it, because I had terrible flu. I had this long duologue scene with Pat, and the very last line I fluffed, because I was sweating and I had a temperature, so we had to do the whole thing again. I remember that very well."

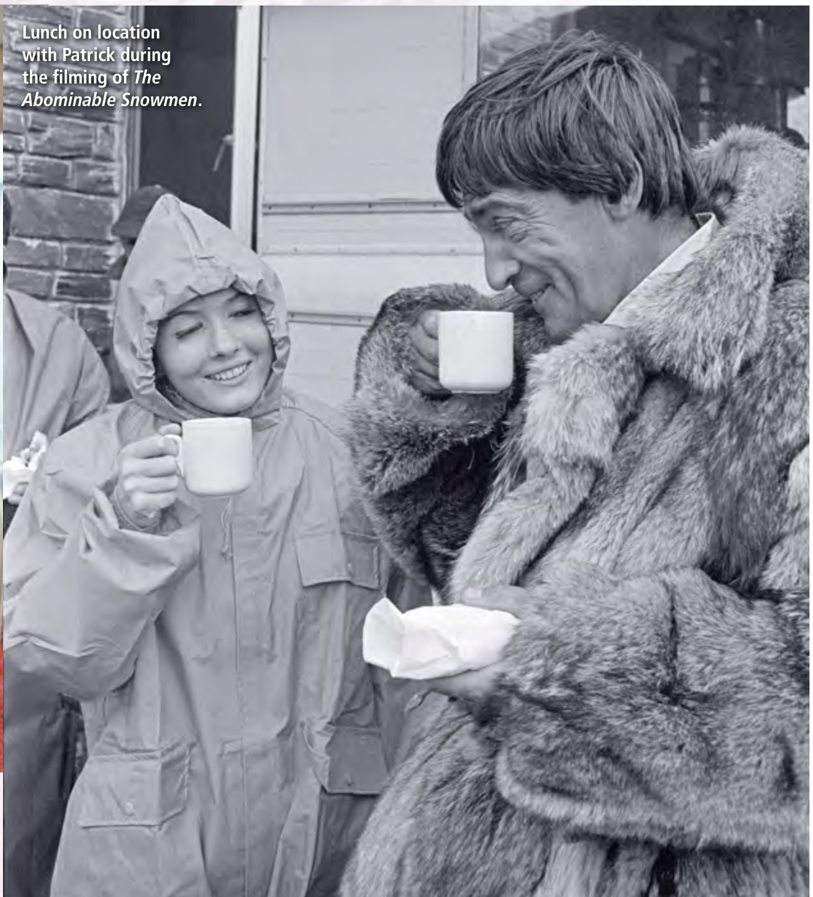
Deborah also had vivid memories of *The Enemy of the World*, another serial that has since been recovered. In this unusual story Patrick Troughton had the dual role of the Doctor and the swarthy dictator Salamander. "That was so silly – it made me laugh! You know how you sit round the table for a readthrough, with the director and the cast and various other bods – the production assistant, *etc*? Well, Pat launched into the Doctor bit, then all of a sudden he put on this funny voice. I looked at him, and I looked at Frazer. I said, 'You're not going to do it like that, are you?' But we got the giggles out during rehearsals. Pat was in make-up for ages. I used to send him up saying, 'I know why you're in make-up for so long, you've got a thing about the make-up girl, haven't you?'"

Deborah's time on *Doctor Who* coincided with something of a revival in the series' fortunes, but she remained determined to leave after a year. "They'd written me in for another four storylines and I said, 'No, my contract's up, I've got to go now.' Innes Lloyd said, 'You can't go – we've written you in!' I said, 'No. I've done my time on this. I've learned a lot about television, thank you very much. I've got to go and do more theatre.' And I thought I'd got out in time, but I hadn't, because it was so popular. I used to have kids hanging outside my front door. I went on holiday to Spain, and I had all these kids protecting the door outside my bedroom, following me everywhere. I thought, 'I don't think I can take this.' They wouldn't leave you alone."

The association with Victoria would stay with Deborah for the rest of her career, but it wasn't her favourite television role. "I really enjoyed *Danger UXB*," she said, recalling the 1979 series where she played Norma Baker. "The landlady used to billet all the soldiers in her house, and Norma was a cross between Diana Dors and Marilyn Monroe, with a Clapham accent. Every time there was a raid on it used to turn her on, so she jumped on the nearest soldier. It was great fun to do. Very different from Victoria, I tell you!"

Although she had left Victoria behind, in the 1980s Deborah was happy to connect with the burgeoning fan scene. "I enjoy conventions," she said. "It can be intense, yes. Over here people are lovely. I've done a couple of American conventions,

On the road with Frazer and Patrick during the making of *The Abominable Snowmen* in September 1967.



Lunch on location with Patrick during the filming of *The Abominable Snowmen*.

and they're smashing too, but American fans do go over the top. Oh, crikey, I couldn't believe it. I went to Kansas City for my first American convention. I was with Mark Strickson [who had played Turlough in *Doctor Who*] and we got on very well – we got to know each other over this 12-hour flight. A welcoming committee met us at the airport. They said, 'We've got your chauffeur-driven car, and your hotel's just down the road.' I said, 'Oh, wonderful,' because we were absolutely exhausted by then. We got in the back of the car, and a mile outside of the airport he ran out of petrol. Mark and I started to push this blooming great stretch limousine, after a 12-hour flight! It was fun, it really was.

"The next day they said, 'You have a day off, would you like to see some of Kansas?' They took me to one of these shopping malls. People were running around there – old age pensioners and youngsters – with clocks on their belts. Nobody walks outside, so they were running inside these malls, clocking up how many miles they'd done. We got back into the car, and we were involved in an accident – one car in the back of us, one car in the front of us – and suddenly we were surrounded by police with guns. I said to Mark, 'I want to go home!'

A publicity shot on the set of *Danger UXB* in 1979.

"The day after that we started the convention, and everyone was so sweet. The girls used to come up with presents and pictures of their babies. I've never really been maternal, but I said, 'Oh, how nice!' They're all larger than life."

What did Deborah make of *Doctor Who* fans in general? Was she confounded by our apparent obsession, or could she understand why we love the series so much?

"That's difficult," she said, choosing her words carefully. "You're putting me on the line here. I suppose I can understand in a way, but in another way I can't, because I was on the other side of the camera. As I said earlier, it's very flattering. Wherever you go, you know that at the stage door there's going to be someone saying, 'Excuse me Miss Watling, could you please...?' And it's rather nice. When you're on the road alone, and you think, 'Ooh, I've got contact' – that's nice. You meet and you have a chat, like we have today. This interview has been lovely, because it's easy. Some interviewers aren't quite so good, because they get very intense, and they sort of bottle up. You do get the ones who follow you and are slightly strange. They meet you, and tell you about their lives and their broken marriages, because they think you're like their sister or their friend. I think, 'Oh dear, I shouldn't be here really,' but they're so distraught, so you listen, and then you get more involved and you think, 'No, I've got to cut this off.' It's very difficult to do that, because you don't want to hurt anybody, do you?

"There was a couple who used to write to me. They used to come to see me in everything – all the ►

Filming *The Enemy of the World* with Frazer Hines, Mary Peach (as Astrid Ferrier) and Patrick Troughton in November 1967.

> **"Pat was in make-up for ages. I used to send him up saying, 'I know why you're in make-up for so long, you've got a thing about the make-up girl, haven't you?'"**

With Frazer Hines and Jack Watling (as Professor Edward Travers) in *The Abominable Snowmen*.

> **“Dad always said to me, ‘You’re in this business for years, and you go on and on, and when you get to 70 you could be discovered.’”**

◄ money they saved, they spent coming to see me. They found I was going to work near their local town, and they said, ‘Please, come and stay with us.’ So I said, ‘Well, I can do three days...’ They picked me up after the theatre and they drove me to their little, pretty house on an estate. I walked into the sitting room and it was like a shrine to Victoria. Big picture of her over the mantelpiece with flowers underneath; pictures of her covered the walls. I went upstairs, into the bedroom. Victoria was all down the inside of the wardrobe doors. I thought, ‘Oh my god, what have I got myself into?’ I couldn’t get away! They were younger than me, but they were treating me as Victoria, like their child. So now one has to be a bit wary.”

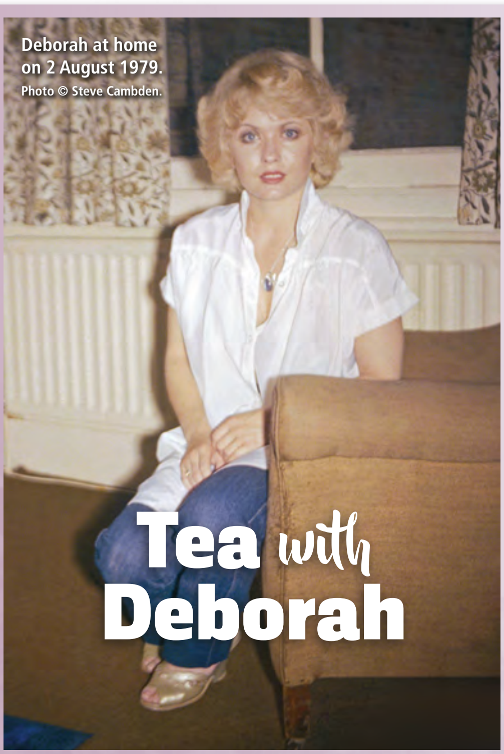
At the time of our interview Deborah was looking forward to marrying her partner Steve Turner. Her first marriage, to Nick Field, had ended in divorce. “I’m going to get married for the second time in June. I hope I’m doing the right thing, but he’s not an actor, you see. I vowed, after my experience of being married to an actor, that I’d never do it again. With two actors in the same house it’s difficult, because if one gets a job and the other doesn’t, there’s going to be resentment there. There shouldn’t be, but there is. It’s not like we went up for the same parts.

“My new man comes to see everything I do, which is great,” she continued. “It’s not like when my mum and dad are in the audience, and I revert to a 12-year-old. My mother is actually my biggest critic. She was an actress before she produced all of the babies. And Dad’s got a whole new career now – he’s just come out of the West End and he’s doing the new series of *Bergerac*. Dad always said to me, ‘You’re in this business for years, and you go on and on, and when you get to 70 you could be discovered.’ So there’s always hope. You have peaks in the middle of the career, but there’s always something there – that goal. But then acting can be absolutely disastrous; you’ve got to sacrifice a lot. If you want a family, think about it.”

Doctor Who was no longer being produced when I interviewed Deborah, but before we said goodbye I asked if she’d consider returning to the series in a regular role. “Yes, I would. But I could only play Victoria. People have asked me before, what if they wanted you in as another character? No, thank you. I mean, what would everybody think? If I appeared as somebody else that would shatter their illusions and mine.

“No,” she said emphatically. “I’d come back as Victoria. It would be wonderful.”

Returning as Victoria Waterfield in *Downtime* (1995).



Deborah at home on 2 August 1979.
Photo © Steve Cambden.

Tea with Deborah

Steve Cambden describes a memorable encounter with Deborah Watling in the late 1970s.

In summer 1979, shortly before I became involved in the visual effects for *Doctor Who*, I was toying with the idea of starting a fanzine with my friend and fellow fan Simon Meade. While we were considering whether to start our own publication, or submit material to an already established magazine, Simon contacted Deborah Watling’s agent with an interview request that I considered to be a long shot. He then called me with some surprising news – Deborah was not only happy to talk to us, but had invited us to her flat for tea and sandwiches.

And so it was, that on Thursday 2 August Simon and I visited Deborah in London. Simon asked the questions and I took the photographs, which show that Deborah’s hair was still dyed blonde from her recent appearance in *Danger UXB*. I remember sitting on her sofa as she chatted to us from the kitchen. We felt like two of the luckiest blokes on Earth.

After lunch we switched on the tape recorder. Deborah admitted she’d never seen *Doctor Who* before she was cast in the series, so was surprised by the popularity of her character. “I still get the odd letter from fans asking about my *Doctor Who* days,” she said. “It’s extraordinary, but lovely.”

Her anecdotes about working with Patrick Troughton, Frazer Hines and her father were new to us and felt like a privileged glimpse of the show’s dim and distant past. “I haven’t watched *Doctor Who* regularly for ages,” she revealed towards the end of the interview, but that evening Part Four of *The Pirate Planet* was being repeated on BBC1 and she asked if we’d like to watch it with her. She had recently been to see *Close Encounters of the Third Kind*, and seemed similarly impressed by the standard of the effects in *The Pirate Planet*, at least in comparison to her black-and-white episodes.

I’ll never forget Deborah’s kindness, and the pictures I took that day are a souvenir from a time when the world felt like a very different place.

SUBSCRIBE & SAVE!

STEVEN MOFFAT on writing his last episode, and saying goodbye to his fa
END OF AN ERA
We pay tribute to Steven's time as showrunner, with contributions from Russell T Davies, Chris Chibnall, Mark Gatiss and many more...
SCREAM QUEEN Colin Baker, Nicola Bryant and Frazer Hines pay tribute to Deborah Watling
DOCTOR WHO MAGAZINE
DEEPER MEANING The life and legacy of Victor Pemberton
AMERICAN DREAM A Doctor Who superfan remembers the British invasion
TIME WARRIOR
"I'm delighted now that people say it changed things..."
Celebrating 30 years of the Seventh Doctor with Sylvester McCoy
D PRESSURE Ancient gods and sacrifice in 1964 classic The Aztecs

13 ISSUES FOR £47!

SAVE OVER £30 OFF AN ANNUAL SUBSCRIPTION*

DWM is available every four weeks and packed with exclusive content covering the entire 54-year history of *Doctor Who*. Make sure you NEVER miss a copy!

- **Receive each issue on the day of publication**
- **Every issue delivered directly to your door**
- **Avoid any price rises during the year**
- **Make massive savings**

TO SUBSCRIBE

CALL **01371 853619**

EMAIL **drwhomagazine@escosubs.co.uk**

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho and use promotional code **DW17** (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 21 September to 18 October 2017. Subscriptions charged at £27.00 every 13 issues following the first year of subscription. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £78.00, **DWM** plus **DWM** Specials £96.00. Ireland Bar Rate: £135.00, **DWM** plus **DWM** Specials £156. Rest of World Bar Rate: £163, **DWM** plus **DWM** Specials £183. The subscriptions hotline is open Mon-Fri 9am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

The Doctor (Patrick Troughton) uses an unusual screwdriver in Episode 1 of Victor Pemberton's story *Fury from the Deep* (1968).

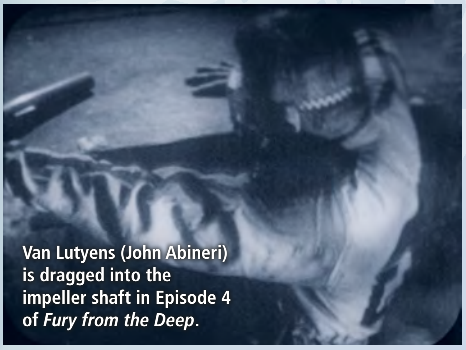
Hidden Depths

The writer and story editor Victor Pemberton passed away on 13 August. He leaves behind some of the most celebrated episodes from a golden age of *Doctor Who*.

FEATURE BY **MARCUS HEARN**

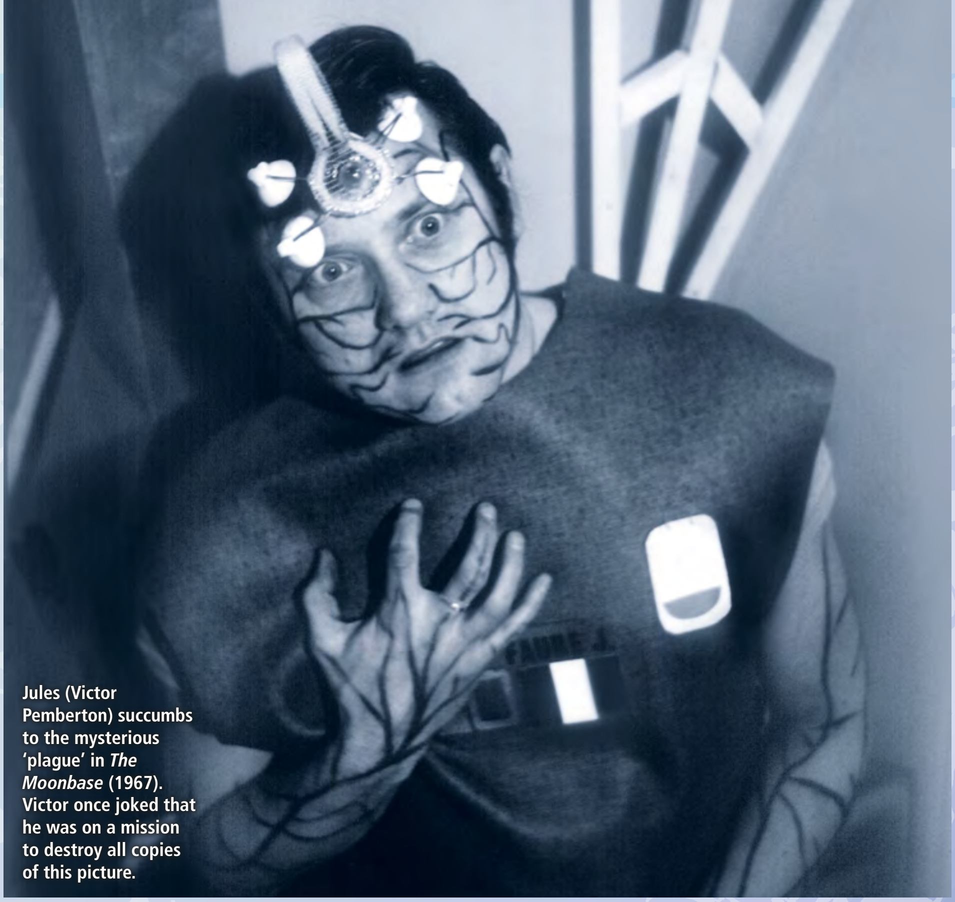
Victor Pemberton reinvented himself numerous times during his long career. A restless spirit who was never destined to stay with *Doctor Who* for long, he nevertheless made an enduring mark in a short space of time – as story editor of *The Tomb of the Cybermen* (1967) he helped to craft one of the black-and-white era's quintessential tales, and when he wrote *Fury from the Deep* (1968) he conjured some of the most disturbing scenes in the series' history. The demise of Van Lutyens (John Abineri) in Episode 4 is a chilling example of Victor's uncompromising attitude to the series – the engineer pays a terrible price for his curiosity when *something* drags him screaming into the darkness at the base of an impeller shaft. Victor clearly didn't regard *Doctor Who* as a series purely for children and, as he once pointed out, "I have a very nasty mind."

> **Victor was irritated by what he perceived as the show's over-reliance on the sonic screwdriver.**



Van Lutyens (John Abineri) is dragged into the impeller shaft in Episode 4 of *Fury from the Deep*.

Despite the knife-edge suspense on the planet Telos, or the relentless advance of the parasitical seaweed creatures, it's not the horror of *Doctor Who*'s fifth series that Victor will be best remembered for. He had a particular affinity with Victoria Waterfield, the character played by Deborah Watling, and was proud of the touching exchange between her and the Doctor (Patrick Troughton) in Episode 3 of *The Tomb of the Cybermen*. "Our lives are different to anybody else's," says the Doctor, trying to reassure his grieving companion. "That's the exciting thing. Nobody in the universe can do what we're doing." The following year, in March 1968, Victor wrote Deborah out of *Doctor Who* in the poignant conclusion to *Fury from the Deep*. Earlier in the serial he'd included a scene where the Doctor used his sonic screwdriver for the first time, although this was one legacy Victor could have done without – he was irritated by what he perceived as the show's subsequent over-reliance on the prop, which he claimed he'd introduced as "a mere gag of sorts".



Jules (Victor Pemberton) succumbs to the mysterious 'plague' in *The Moonbase* (1967). Victor once joked that he was on a mission to destroy all copies of this picture.

Victor Pemberton was born in Islington, North London, on 10 October 1931 and attended Highbury Grammar School. His father, Oliver, bought him his first typewriter and Victor kept the machine for the rest of his life. "Guess what, Pop? I'm going to be a writer," he remembered declaring at a young age. "Good fer you, boy," his father replied. "But what you goin' ter do for a livin'?"

Victor was just 11 when *Life* magazine in the United States commissioned him to write an article offering a child's perspective on the Second World War. After leaving school he struggled to find any further use for his typewriter, taking a job as a mail delivery boy on a magazine based in Fleet Street and then joining the publicity and printing department of 20th Century-Fox in Soho Square.

National Service intervened, and he spent two years in the Royal Air Force as "a common or garden 'AC plonk' airman", organising entertainment for the staff on the base.

Victor was working as a clerk for the Sir Henry Lunn travel agency when David Spenser – the Sri Lankan-born actor and director who would become his life partner – issued him a challenge. "You keep going an about how awful radio plays are," he reportedly said. "Why don't you write one yourself?"

Victor's breakthrough, *The Gold Watch*, was written from experience. The half-hour play was directly inspired by his father, whose ill health had forced him to take early retirement from his job as a ticket collector at the London Underground. Denied a company pension, all Oliver received for his 47 years of service was an engraved gold watch. BBC Radio liked the script, but insisted on a more upbeat ending. The play, as broadcast by the Home Service in July 1961, ended with its central character winning the football pools. Life imitated art when Oliver enjoyed a more modest pools win at around the same time.

After a few years of steady work in radio, the television producer and director Cedric Messina suggested that Victor should become a full-time writer. Victor argued that he couldn't afford to leave the Lunn agency, so Messina offered him his first professional acting jobs – bit parts and other inconspicuous roles that paid £5 a day. In between takes on films such as *Operation Crossbow* and *Those Magnificent Men in Their Flying Machines* (both produced in 1964), Victor scribbled down ideas.

In 1965 he persuaded BBC Radio producer Peter Bryant to commission a seven-part script based on a story that had already been rejected by *Doctor Who*. *The Slide*, a science-fiction drama about a small community threatened by sentient mud, starred Maurice Denham, Roger Delgado and David Spenser. The finished serial would be Victor's ticket back into the *Doctor Who* production office, but not before he spent some time on its studio floor.

In later life Victor cringed at pictures of his performance as the ill-fated Jules in *The Moonbase* (1967). Although he seemed embarrassed at having thick black veins painted on his face, he saw the funny side of the sequence where Jules and fellow astronaut Franz (Barry Ashton) explored the surface of the Moon. "We had these kind of fishbowls stuck on our heads," he remembered in ►

Foreword by DAVID SPENSER
Afterword by JOHN TYDEMAN
Victor Pemberton's
THE SLIDE
And Other Radio Dramas
THE GOLD WATCH · KILL THE PHARAOH · THE FALL OF MR HUMPTY · DARK

Victor pictured in his garden at Stambourne, Essex, on 29 April 2001.
Photo © Jan Vincent-Rudzki.

Left: *Doctor Who* producer Peter Bryant.

Left inset: This collection of Victor's radio scripts was published in 2010.

Hidden Depths

Victor's partner David Spenser played Thonmi, opposite Patrick Troughton's Doctor, in *The Abominable Snowmen* (1967).

Cheryl Burfield and Spencer Banks starred in *Timeslip* from 1970 to 1971. Below inset: *Ace of Wands* was another popular children's series of the early 1970s.

Look-in
Junior TVTimes No 29 week ending 17 July 1971 Every Thursday 5p
Ace Of Wands returns!
Colour feature, page 5
ALSO INSIDE...
ROLF HARRIS SAFARI CLUB COMPETITION

◄ 1988. "We wandered out onto this very elaborate set that they'd created for those days, but what they didn't tell us was that the damned fishbowls steamed up. We couldn't see where we going so walked straight into the set and knocked the whole thing down!"

Innes Lloyd, *Doctor Who*'s producer, was someone else who encouraged Victor to develop his writing. As Peter Bryant prepared to take over from Lloyd, Victor reminded him of their recent success with *The Slide*. Bryant was looking for an assistant story editor, and not for the last time in his career Victor found himself in the right place at the right time. He was across such classics as *The Evil of the Daleks* (1967) and *The Ice Warriors* (1967), and was there to see David Spenser play Thonmi in *The Abominable Snowmen* (1967). Victor received another break when he was promoted to fully fledged story editor on *The Tomb of the Cybermen*. "I suppose my contribution to it was that I wanted more atmosphere," he told me in 1988. "I think it's where the Cybermen really came into their own. They were something more than robots; they had minds. I have an enormous amount of time for the Daleks, but in a way I think the Cybermen were more believable, more sinister."

By this time Victor had become friends with the series' regular cast – Patrick Troughton, Frazer Hines and Deborah Watling – and wanted to write a serial of his own. It was pointed out that this would be frowned upon while he held the post of story editor, so he stepped down. "I didn't want to spend the rest of my life sitting behind a desk at the BBC," he said. "I had other ideas." He began work on a six-part story originally called *The Colony of Devils*. Heavily influenced by *The Slide*, *The Colony of Devils* placed the beleaguered crew of a gas-drilling rig at the mercy of deadly seaweed creatures and their toxic foam.

This relatively lavish production was broadcast as *Fury from the Deep* in 1968. The recent discovery of North Sea gas – now being piped into people's homes – made the premise seem highly topical, but in many other ways *Fury* was ahead of its time. Victor placed the emphasis on authentic, clearly defined characters, only vaguely addressing the exact origins and motivations of the seaweed creatures. With a narrative focused on the human reaction to the threat, rather than the exact nature of the threat itself, *Fury* has more in common with twenty-first-century *Doctor Who* than many of the other 'base under siege' adventures produced at this time.

Victor's next proposal, a treatment called *The Eye in Space*, was rejected, so he returned to radio and the occasional acting job. In 1970 he had recently completed a three-month stint writing the Radio 2 soap opera *Waggoners' Walk* when he received an offer to work on the children's television series *Timeslip*. "It was a terribly clever idea by Ruth Boswell, who was a producer at ATV," he recalled in 1988. "Groundbreaking stuff, long before *Back to the Future*. Bruce Stewart had written 19 of them but felt he couldn't write any more. So Ruth came to me and said, 'How does it end?' I said, 'How long have I got?' She said, 'Two-and-a-half weeks.' So it was a rush job to finish the last seven episodes, but it was enormously successful."

Victor was intrigued by the fact that *Timeslip* had picked up so many older viewers. "I think children like many of the same things as adults," he reflected. "You don't write down to children, you write *for* them." He stayed with ATV to create *Tightrope* (1972), an espionage series set in a comprehensive school, before writing seven episodes of Thames Television's stylish fantasy *Ace of Wands* (1972).

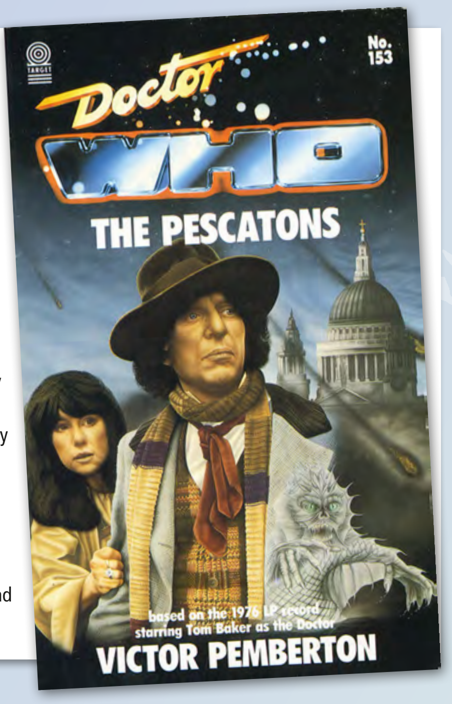
In 1975 Victor was contacted by Don Norman, a record producer he'd once shared an agent with. Aware of Victor's credentials, Norman asked him to script an original *Doctor Who* story. The groundbreaking result, *Doctor Who and the Pescatons*, was issued as a vinyl LP the following year.

"The project was [current Doctor] Tom Baker's idea as well," said Victor. "Tom wanted a kind of *King Kong* story, where the whole of London was going to be disrupted. Don and I sat in Tom's house in Notting Hill Gate and thrashed out some ideas.

SEA CHANGES

In 1985 Victor Pemberton was invited to novelise *Fury from the Deep* for Target Books. While he was unsuccessful in his attempts to undo all of the changes that had been imposed by director Hugh David and story editor Derrick Sherwin, he did succeed in persuading his editor, Nigel Robinson, to publish his complete manuscript. At more than 53,000 words this was some 20,000 words longer than most of the other books in the range. *Doctor Who – Fury from the Deep* was dedicated to Victor's parents, Letty and Oliver, and published in May 1986.

In the late 1980s Victor's thoughts turned to novelising *The Pescatons*. He felt that the record had been compromised by its unorthodox mix of narration and radio-style drama, and hoped that he could iron out these inconsistencies. It was only after *Doctor Who – The Pescatons* was published by Target in September 1991 that he admitted he had underestimated the task. With a relatively shorter story to adapt, the book proved a less satisfying read than its predecessor.


TARGET
No. 153
Doctor Who
THE PESCATONS
based on the 1976 LP record starring Tom Baker as the Doctor
VICTOR PEMBERTON

DAVID BELLAMY
JOANNA LUMLEY
TOM BAKER
AS 'HIMSELF'
AS 'SERAFINA'
AS 'ADAMUS PLATO'
SERAFINA
THE STORY OF A WHALE
THE CONSERVATION FOUNDATION

"Tom's not a great lover of writers," he continued, "but speaking from personal experience I must say I never found him difficult. We never had any problems. In fact we worked together again, when we made another record for Don Norman. It was called *Serafina: The Story of a Whale* [released in 1982]. It was a Jules Verne-type idea, and Tom played a character called Aramus Plato. Joanna Lumley was the voice of the whale and [botanist] David Bellamy was the narrator."

Victor's television career continued to present fresh challenges. In 1982 he endured a lonely stint in Kuwait, writing an American-backed television serial set in the Arabian Gulf. In 1983 he followed this with a trip to Nigeria, where he and David Spenser ran a television writers' workshop and established a long-running series called *Tales by Moonlight*. Victor described the experience as "the most harrowing and exhausting ordeal of my career", admitting that he was relieved when producer Duncan Kenworthy asked him to pitch for Jim Henson's new Muppet series *Fraggle Rock*. Victor came up with the idea of using a lighthouse for the framing sequences in the UK version of the show. "I asked when they wanted it by and they said, 'Tomorrow morning.' I sat up all through the night writing a 30-page outline, which I then dictated over the phone. When I got back to London I was grabbed off the plane and thrown into production." Each show was recorded in a day, and Victor was on set for every one of the 96 episodes – originally as a writer and latterly as producer.

Horror from the depths of Telos in *The Tomb of the Cybermen* (1967).

When *Fraggle Rock* came to an end in 1987, Victor and David set up Saffron, the first independent company to produce documentaries for BBC1's *Omnibus*. They began with the remarkable *Gwen: A Juliet Remembered* (1988). The moving story of 98-year-old actress Gwen Ffrangcon-Davies won an International Emmy Award, launching a new career for Victor as a documentary maker. Saffron's next *Omnibus* production, *Benny Hill: Clown Imperial*, was broadcast in December 1991, just four months before the comedian's sudden death.

Saffron also made a number of documentaries for Anglia Television, but in the early 1990s Victor seized an opportunity that would take him in a new direction. Aware that he was approaching retirement age, and somewhat cynical following a frustrated bid to license the rights to *Doctor Who* as an independent production, Victor accepted an offer to novelise his 1989 radio serial *Our Family*. The book was published in 1991 and proved so successful that he was commissioned for 14 further novels over the next 17 years. With titles such as *Our Rose* (1994) and *Flying with the Angels* (2003), these were family sagas in the Catherine Cookson tradition, each featuring a plucky wartime heroine, and each at least partly set in the North London he remembered from his childhood. "A writer is a writer," he said in 1997, acknowledging his versatility. "You just have to adapt, to use your imagination, and to move on."

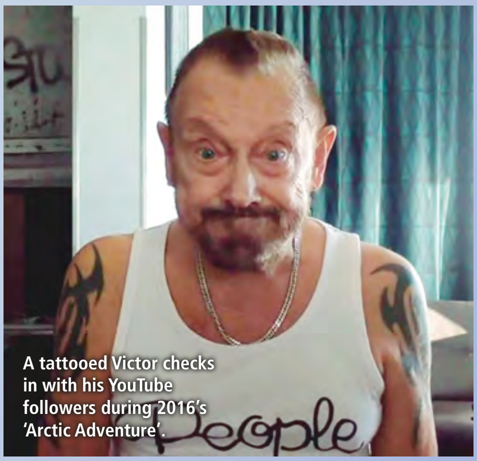
Still hungry for adventure at the age of 84, it seemed Victor had reinvented himself once again.

In the 2000s he and David left their Grade II-listed cottage in Essex, permanently relocating to Murla, a small town on the Costa Blanca in Spain. Victor had long since fallen out of love with *Doctor Who*, but watched new episodes when his television reception allowed. He approved of Peter Capaldi and warmed to Matt Smith in particular – largely because he could tell that Smith had taken inspiration from his old friend Patrick Troughton.

In July 2013 David Spenser's death brought an end to a relationship that had lasted more than five decades. Homosexuality had been decriminalised in 1967, but in public at least Victor had remained discreet. When I knew him in the 1980s and 90s, I never heard him describe David as anything more than his "friend", even though it was an open secret that their partnership was much more than just a business arrangement.

In 2016 Victor re-emerged, announcing plans for a solo trip from his home in Spain to the Norwegian town of Bodo in the Arctic Circle. This round journey of 10,000 kilometres would be undertaken on behalf of the charity Help for Heroes. Watching his regular updates on YouTube I was pleased to see him looking so sprightly as he hopped from country to country, and surprised that huge tattoos had appeared on his upper arms. Still hungry for adventure at the age of 84, it seemed he had reinvented himself once again. Victor's 'Arctic Adventure' was typical of both his unstinting generosity and unbridled enthusiasm.

To the very end, his was a life lived to the full.


A tattooed Victor checks in with his YouTube followers during 2016's 'Arctic Adventure'.

COOL for CATS

The remastered soundtrack from 1989's *Survival* is released this month. Dominic Glynn recalls composing and recording the score for the final story in *Doctor Who*'s original run...

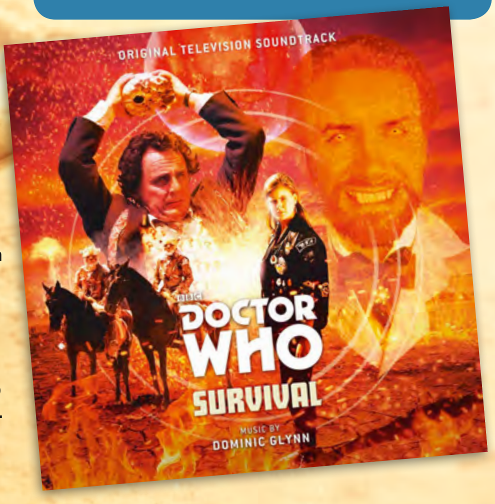
INTERVIEW BY **SIMON GUERRIER**

Sergeant Paterson (Julian Holloway) and the Doctor (Sylvester McCoy) ride one of the Cheetah People's horses in Part Two of *Survival* (1989).

In the 1980s Dominic Glynn played keyboards in a synth-pop band and composed music for the video unit of pest control company Rentokil. Then he decided to send a specially composed demo tape to *Doctor Who* producer John Nathan-Turner. "It arrived on his desk as he was thinking about changing the music on the series," says Dominic. "I don't believe John got hundreds of letters from people wanting to do music so he gave me a chance."

Dominic went on to compose the music for 15 episodes of *Doctor Who* between 1986 and 1989, beginning with Part One of *The Trial of a Time Lord*. The first sequence he scored was the impressive visual effects shot where a vast space station captures the TARDIS in a beam of light. On the strength of his contribution to this, Dominic was commissioned for the first four episodes of the story, a new arrangement of the series' theme music and then a further two episodes at the end of the 1986 series. He went on to write the scores for

> **"I saw the footage of Sylvester McCoy on horseback, trekking through this sun-drenched quarry, and immediately thought of Spaghetti Westerns."**



Composer Dominic Glynn today.

Photo © Vanessa Haines.

Dragonfire (1987), *The Happiness Patrol* (1988) and *Survival* (1989).

In *Survival*, the Seventh Doctor (Sylvester McCoy) brings his companion Ace (Sophie Aldred) back to Perivale, the quiet London suburb she spent her childhood trying to escape. But Ace's old friends have disappeared, kidnapped by alien kitlings and Cheetah People. The Doctor and Ace eventually follow them to a hostile, disintegrating planet...

"The director, Alan Wareing, wanted electric guitar for this alien world," says Dominic. "He played me a track by Dire Straits – I can't remember which one – and said, 'Could you do something along those lines?' I said I'd need to get a guitarist in. Alan said, 'Do it' – and then got in trouble with John Nathan-Turner because he should have run that by him first!"

Another steer from Wareing was that the scenes on the alien planet should have the feel of a Western. Was Dominic influenced by any film in particular? "It's a generic, imaginary one, with a score by Ennio Morricone. Then I saw the footage of Sylvester McCoy on horseback, trekking through this sun-drenched quarry, and immediately thought of Spaghetti Westerns. So I started thinking of Spanish acoustic guitar as well as electric guitar, making that a featured sound for the story, blended with electronics."

The guitarist was David Hardington. "I'd known Dave for years, from the band. He's very proficient, both at rock and classical guitar, and an easy person to work with. He could flick between the two styles." Hardington recorded his parts at Dominic's home studio, in his flat in Caterham. "I had to warn my neighbours," says Dominic. "Nowadays, to get the amplifier sound that we wanted, you'd just plug your guitar into a box which adds the effect. In those days you needed to use a real amplifier, so it was a little loud."

Dominic and Alan Wareing also went to the BBC's Radiophonic Workshop to meet Dick Mills, who provided sound effects on almost all the *Doctor Who* stories broadcast between 1972 and 1989. The demarcation between 'music' and 'effects' wasn't always clear. For example, at the end of Part One, the Master's eyes glow yellow and there's a glittering sound – composed by Dominic and included in the soundtrack. "Maybe Dick didn't think it needed anything and I did," says Dominic now. "Another time, we both provided sounds for the singing trees in *Dragonfire*, and rather than choose between them we blended them together. They fitted really well."

Dominic sampled a violin to help create the sounds of the Cheetah People.

Dominic worked from a timecoded video of the locked edit of *Survival* to compose and record his music, which he then supplied on reel-to-reel tape. *Doctor Who* had only been produced in stereo since the previous year. "It was all a bit basic," he admits. "It was the early days of sampling being affordable. I think I paid £2,000 for my E-mu Emulator II synthesiser, whereas now that technology is probably all on an iPhone app for 79p."

Dominic explains that he wanted the score to sound electronic, yet somehow familiar. "In particular, the scenes on present-day Earth had to have a feel of reality," he says. "I also wanted to express Ace's loneliness – to her, Perivale is quite bleak. So I used piano and oboe samples. Then, when we go to the alien planet, it's all very different. As well as guitar I used the 'shakuhachi', or Japanese flute, from the samples that came with my kit. I pitched it down and used that for the planet – but that sample got used a lot on other things [such as Peter Gabriel's *Sledgehammer* and Enigma's *Sadeness*] so it's a bit of a cliché now."

For the kitlings and Cheetah people, Dominic created his own samples. "When I was 11 I played the violin, and the sound in *Survival* shows the level I reached! I borrowed a violin and scraped the hell out of it to get the scratchy screech.

"When I listen to the soundtrack today it sounds dated," he continues. "It was 28 years ago and technology has moved on. But if I was approaching it now, I wouldn't change the structure and feel, I'd just rerecord it with better instrumentation." So a richer version of what's already there? "Yes. My aim was always to give *Doctor Who* a bigger, more cinematic feel. That's what I pitched to John Nathan-Turner in 1986 when I first went for the job. And that's why he took me on."

HAPPINESS WILL PREVAIL

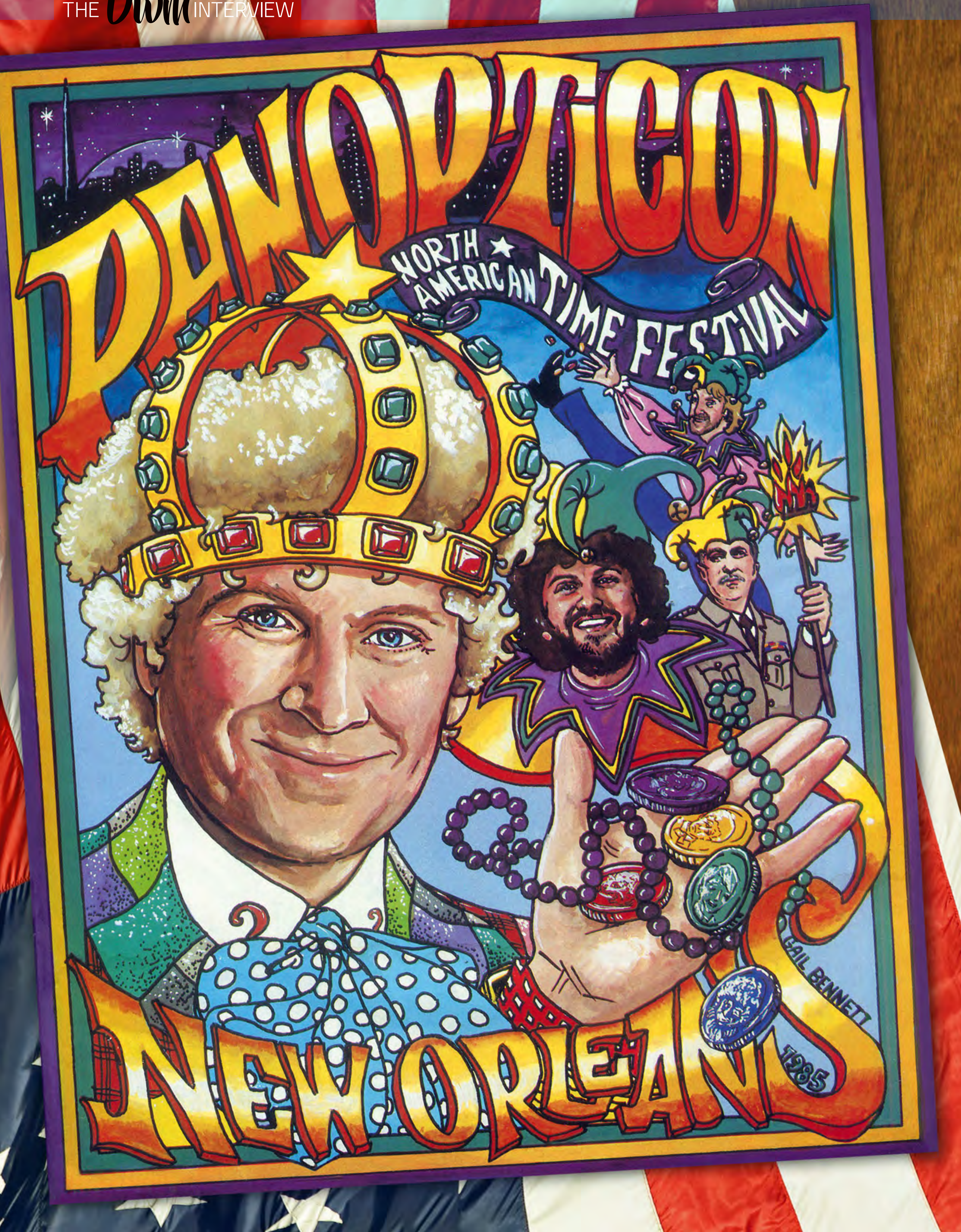
Dominic is also releasing his music from 1988 story *The Happiness Patrol*, which is available to download as four remixed dance tracks.

"It's part of a series of remixes I've been doing," he explains. "When I went to the Gallifrey One convention in Los Angeles in 2014 I thought I'd demonstrate how I might approach the *Doctor Who* theme music now. As well as TV, I've done a lot of dance music – techno and house – so I combined elements of that on a laptop. After I played that on stage, people asked where they could buy it. So that became *The Gallifrey Remixes*, which people seemed to like, and *The Happiness Patrol Remixes* is the next project, taking elements from my music for those episodes and making it completely new."

DOCTOR WHO
THE HAPPINESS PATROL
REMIXES
DOMINIC GLYNN

Dominic Glynn
DOCTOR WHO
The Gallifrey Remixes
BBC

Dominic admits it's not for everyone – "Purists will hate it!" – but says that it helps that *The Happiness Patrol* was such a distinctive soundtrack to begin with. "Music was always a big part of that story. Writer Graeme Curry and script editor Andrew Cartmel are both into their jazz and blues, and wanted something that sounded authentic. Adam Burney, who's an accomplished harmonica player, lived quite close to me at the time, so he came to my flat to record it. I'd play him my composition on a keyboard, and then he'd elaborate on what I gave him."


PANOPTICON
NORTH ★ AMERICAN TIME FESTIVAL
NEW ORLEANS
1985
GAIL BENNETT

The TIME of HER LIFE

She was there when the Sixth and Seventh Doctors made their first public appearances, she helped save the series from cancellation… and she illustrated *The Doctor Who Cookbook*! We talk to original American 'superfan' Gail Bennett.

INTERVIEW BY **GRAHAM KIBBLE-WHITE**

Gail dressed as the Fourth Doctor ("The scarf was made for me by a young lady in North Florida").

It had taken a year to find Gail Bennett. In that endeavour, I'd encountered tantalising traces.

A low-resolution black-and-white photo of her sat between George RR Martin and fantasy illustrator Frank Kelly Freas at a 1987 US convention. Captured at another event on flattening NTSC-green (and now uploaded to YouTube), this time in Atlanta, 1986 – holding Peter Davison's microphone while he performed a self-penned country song. And, of course, via her illustrations in the *Make Your Own Adventure with Doctor Who* series and *The Doctor Who Cookbook*, both from 1986.

But nothing of her beyond the 1980s, and that just increased her allure. I considered this nascent US super-fan a Zelig figure in *Doctor Who* history, standing off, or to the back of, frame in the photos that made their way into the pages of **Doctor Who Magazine** showing the stars of our show wooing their new American audience. Somehow, Gail had even put herself on the radar of producer John Nathan-Turner, who would jokingly describe himself as her 'London agent', pushing her forward for illustration gigs. Take another look at that Davison footage, and although he is inaudible at the start, you can read his lips. He's calling out for 'Gail' to come onto the stage.

> **"What caught my attention, and it's still the thing I like best about the show, is the interaction between the characters. The humanity of it."**

I wondered what stories she had to tell.

Last May, I made contact with someone who told me that, a few years prior, they'd spotted her at a convention in Florida. They might know someone who could pass on a message – but it came to nothing. The breakthrough, as it often is, was in asking the question to the right person. That person was Steven Warren Hill, who'd been in touch with her while researching *Red, White and Who*, his new book about the history of *Doctor Who* in America…

"I don't own a computer," says Gail during our first transatlantic telephone conversation. "I only use one at work. It's a generation thing. They didn't have them when I was at school, and I never caught up!"

Now 66, Gail lives in Fort Lauderdale, in Florida (giving credence to that recent 'sighting'). She's been resident there – on and off – since she was eight. But she hasn't been involved in *Doctor Who* fandom for at least two decades.

"I've kind of gotten over it," she says. "As I discovered, there's a lot of downsides to fandom – that's the nature of the beast. There's fun and camaraderie, but there's also jealousy…

"I think part of the problem is I never knew how to keep a low profile!" she says, laughing. "Because I tend to be outgoing, and because I was also creating artwork, people would notice me, and the next thing you knew, I was one of the leaders, whether I wanted to be or not."

Gail with George RR Martin and fantasy illustrator Frank Kelly Freas in 1987.

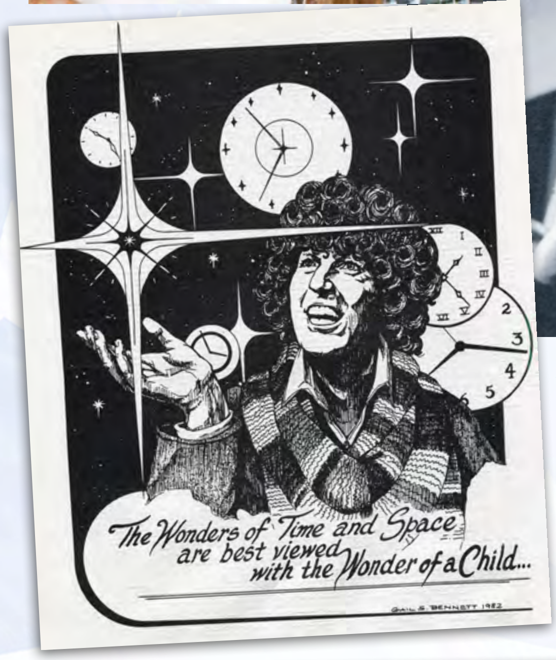
Gail can remember the moment she switched on to *Doctor Who*. It was 1981, and she was invited to an acquaintance's house to draw a portrait of their three-year-old. "We had the TV on to keep the baby amused, and all of a sudden this freaky music starts. I continued sketching, but after ten minutes I couldn't keep my eyes off the screen. Oh, my heavens! I was blown away."

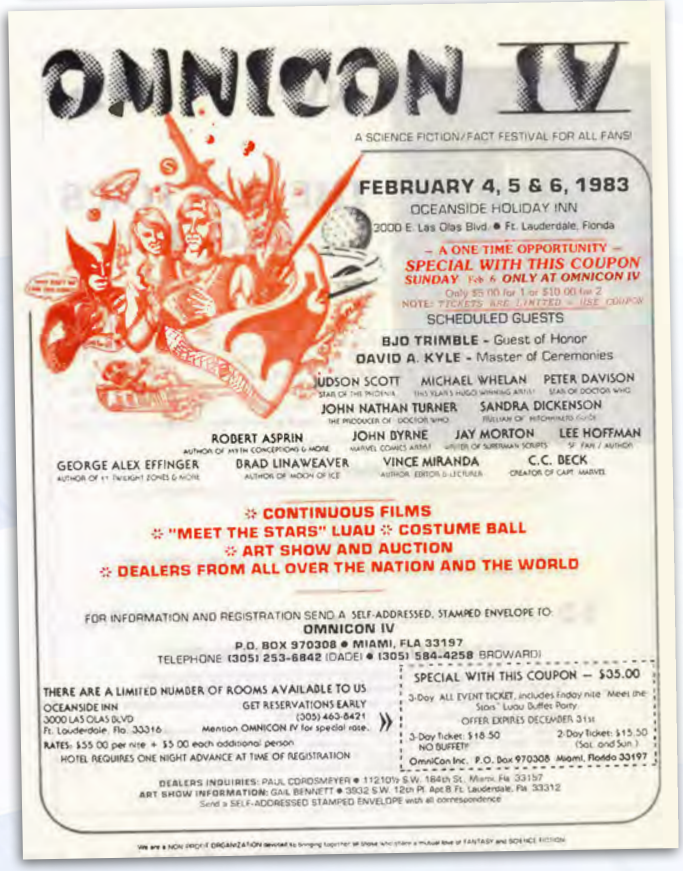
The episode was Part Four of *The Android Invasion*, which had been in syndication in the US since 1978. "It was the scene where Sarah thinks the Doctor's been killed, and she's crying over him. Then, all of a sudden, he's standing there. What caught my attention, and it's still the thing I like best about the show, is the interaction between the characters. The humanity of it."

From here, Gail became involved in *Doctor Who* fandom, "and a group who put on an annual convention called Omnicon, right here on Fort Lauderdale Beach.

"It was a little bit of everything. It was *Star Trek*, *Star Wars* and we got *Doctor Who* guests to come because we would have it the first weekend in February. They didn't even care if they were paid, as long as they had a free plane ticket and a room. The American guests? Not so much. They were pickier. But the Brits *loved* coming over." ►

With Peter Davison while he's singing *Officer McKirk* at Dixie Trek in 1986.


The Wonders of Time and Space are best viewed with the Wonder of a Child...
GAIL S. BENNETT 1982



OMNICON IV

A SCIENCE FICTION/FACT FESTIVAL FOR ALL FANS!

FEBRUARY 4, 5 & 6, 1983
OCEANSIDE HOLIDAY INN
3000 E. Las Olas Blvd. ● Ft. Lauderdale, Florida

– A ONE TIME OPPORTUNITY –
SPECIAL WITH THIS COUPON
SUNDAY Feb 6 ONLY AT OMNICON IV
Only $5.00 for 1 or $10.00 for 2
NOTE: TICKETS ARE LIMITED – USE COUPON

SCHEDULED GUESTS

BJO TRIMBLE - Guest of Honor
DAVID A. KYLE - Master of Ceremonies

JUDSON SCOTT — STAR OF THE PHOENIX
MICHAEL WHELAN — THIS YEAR'S HUGO WINNING ARTIST
PETER DAVISON — STAR OF DOCTOR WHO
JOHN NATHAN TURNER — THE PRODUCER OF DOCTOR WHO
SANDRA DICKENSON — TRILLIAN OF HITCHHIKER'S GUIDE
ROBERT ASPRIN — AUTHOR OF MYTH CONCEPTIONS & MORE
JOHN BYRNE — MARVEL COMICS ARTIST
JAY MORTON — WRITER OF SUPERMAN SCRIPTS
LEE HOFFMAN — SF FAN / AUTHOR
GEORGE ALEX EFFINGER — AUTHOR OF 11 TWILIGHT ZONES & MORE
BRAD LINAWEAVER — AUTHOR OF MOON OF ICE
VINCE MIRANDA — AUTHOR, EDITOR & LECTURER
C.C. BECK — CREATOR OF CAPT. MARVEL

❊ CONTINUOUS FILMS
❊ "MEET THE STARS" LUAU ❊ COSTUME BALL
❊ ART SHOW AND AUCTION
❊ DEALERS FROM ALL OVER THE NATION AND THE WORLD

FOR INFORMATION AND REGISTRATION SEND A SELF-ADDRESSED, STAMPED ENVELOPE TO:
OMNICON IV
P.O. BOX 970308 ● MIAMI, FLA 33197
TELEPHONE (305) 253-6842 (DADE) ● (305) 584-4258 (BROWARD)

THERE ARE A LIMITED NUMBER OF ROOMS AVAILABLE TO US
OCEANSIDE INN
3000 LAS OLAS BLVD
Ft. Lauderdale, Fla. 33316
GET RESERVATIONS EARLY
(305) 463-8421
Mention OMNICON IV for special rate.
RATES: $55.00 per nite + $5.00 each additional person
HOTEL REQUIRES ONE NIGHT ADVANCE AT TIME OF REGISTRATION

SPECIAL WITH THIS COUPON — $35.00
3-Day ALL EVENT TICKET, includes Friday nite "Meet the Stars" Luau Buffet Party
OFFER EXPIRES DECEMBER 31st
3-Day Ticket: $18.50 NO BUFFET
2-Day Ticket: $15.50 (Sat. and Sun.)
OmniCon Inc. P.O. Box 970308 Miami, Florida 33197

DEALERS INQUIRIES: PAUL CORDSMEYER ● 11210½ S.W. 184th St. Miami, Fla 33157
ART SHOW INFORMATION: GAIL BENNETT ● 3932 S.W. 12th Pl. Apt 8 Ft. Lauderdale, Fla 33312
Send a SELF-ADDRESSED STAMPED ENVELOPE with all correspondence

We are a NON PROFIT ORGANIZATION devoted to bringing together all those who share a mutual love of FANTASY and SCIENCE FICTION

Left: With John Nathan-Turner.

Below left: Some of Gail's *Doctor Who* artwork from 1982.

Bottom left: An Omnicon IV flier from 1983.

Right: The stars of the 20th anniversary convention in Chicago, 1983.

◄ Although the early 1980s saw *Doctor Who* make huge inroads into the US market, it was still a niche property.

"A guest at one Omnicon was the late actor Mark Lenard, best known as Sarek, Spock's father in *Star Trek*. John Nathan-Turner was going to be attending, but his plane was delayed, so he couldn't be at the opening ceremony. An announcement was made, and Mark – who was sitting on the stage and didn't realise his microphone was hot – said to someone at the side, 'What the hell is *Doctor Who*?' Everyone cracked up."

The peak year for *Doctor Who* activities was 1983, with the programme celebrating its 20th anniversary. British convention organisers could only look on as every surviving Doctor, plus a host of companions and behind-the-scenes crew, flew over to Chicago for 'The Ultimate Celebration'. Gail was there. "That was the one where Tom Baker famously wouldn't appear on stage with the rest of the Doctors," she chuckles.

"It was probably the craziest convention I've been to for crowds, and I think it was the first one that started to get really commercial."

During those years, Gail built up a strong network of acquaintances and friendships with *Doctor Who* personnel. As she explains it, in part it was because "I went to a lot of conventions – and I wasn't the only one. We all became familiar faces, and I remember one of the actors saying, 'It's such a relief to arrive in a city you've never been to and see someone you recognise.'

"Sometimes I got asked by guests to be their representative, who looked after them during the convention." Gail's access meant she was able to observe how the cast interacted.

Of Colin Baker and Jon Pertwee, she says: "They were good friends, but they would have a lot of fun making a big deal out of their supposed rivalry. I remember being with them in San Jose, California, and they were saying, 'Okay, come on, now, tell us which one you like best!' I was like, 'Oh, let me out of here!'"

It's been said Patrick Troughton was reluctant about making personal appearances, but Gail recalls that, at a Miami event in 1986, "when he wasn't scheduled to be doing something, he would go out into the lobby and talk to the fans. He wasn't gregarious, but he would sit there quietly, answering their questions and signing autographs."

> "We all became familiar faces, and I remember one of the actors saying, 'It's such a relief to arrive in a city you've never been to and see someone you recognise.'"

She also remembers a convention in Champaign, Illinois, where the organiser "got in over his head"...

"It wasn't entirely his fault. He had Colin Baker and John Nathan-Turner and was supposed to be paying them from the profits. Well, we had a blizzard. I managed to get in, but nobody else could. It turned into a very small private party, and he made no money. It was like, 'Now, how are we going to get the funds to fly these guys back to England?' I remember sitting having a meeting with Colin and a few other people trying to sort it out. Colin was annoyed, but he kept his cool."

Gail and Jon Pertwee. She's wearing his cloak, which he was donating to a fundraising auction for Omnicon.

Gail's closest friends in the *Doctor Who* world were John Nathan-Turner and production manager Gary Downie. She says that when she first met John, "I gave him an earful about *Logopolis*! To which he said, with a smile, 'Darling, you are quite excited about this, aren't you?'"

Although this might seem like an inauspicious start, Gail says: "John, Gary and my family and I became close, visiting each other's homes on occasion."

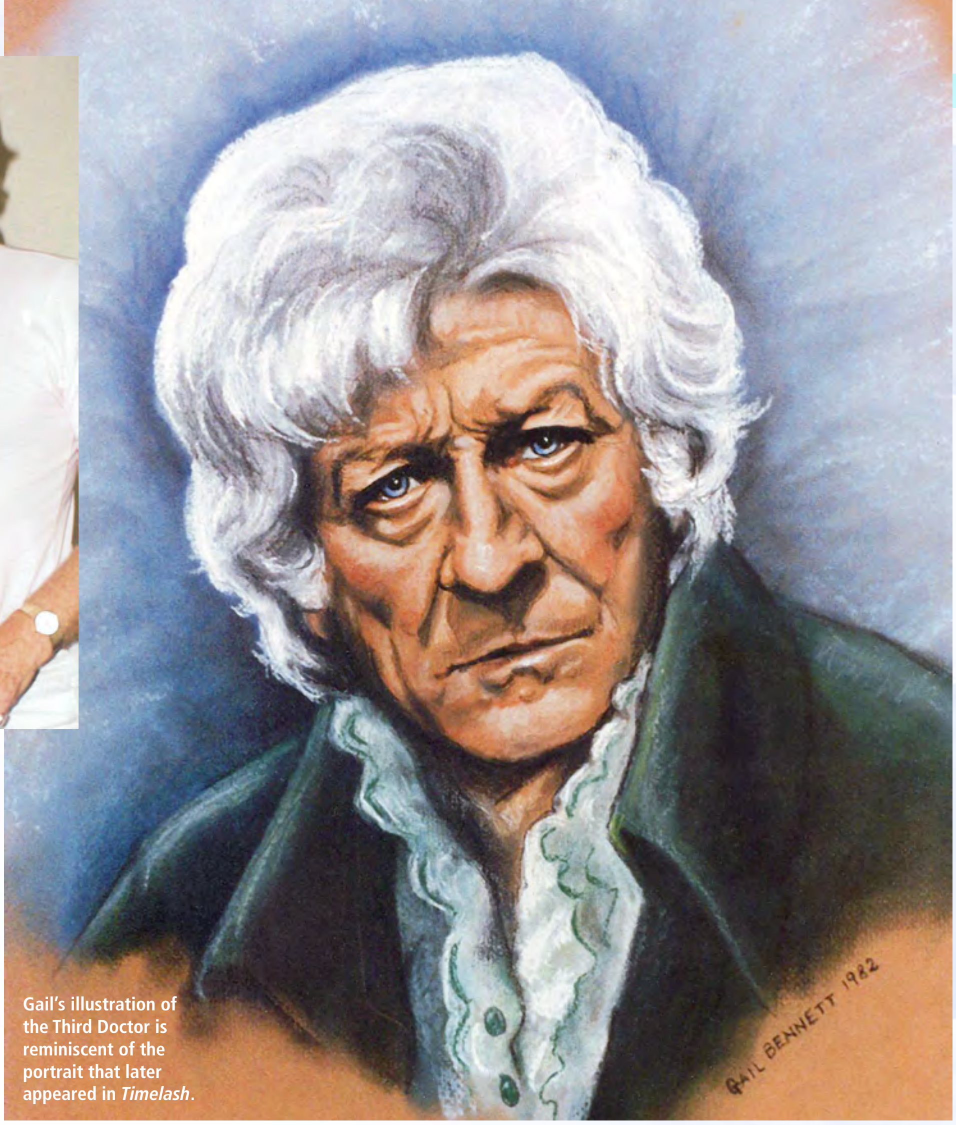
When Gail downsized to a smaller apartment, the duo boarded at her mother's house prior to a *Doctor Who* Caribbean cruise. They were joined by Nicola Bryant, who played Peri. Nicola had an allergic reaction to the cats kept at her arranged accommodation. "I came over in the morning with bagels and we were climbing the grapefruit tree in my mom's garden, picking the fruit for breakfast. They talked about that for years afterward."

In 1987, Nathan-Turner had Gail added to the guest list for a British convention in Swindon. "I'm not sure why. It was fun, except some people were like, 'Who are you?' I did have the *Doctor Who Cookbook* at that point, so that was helpful. The best part was sitting with the fans, comparing notes on conventions in the US and UK."

Nathan-Turner even kept a portfolio of her artwork in his office, to put her forward for projects. However, as revealed in *Red, White and Who*, one commission she didn't win was the portrait of the Third Doctor which appears in the 1985 TV story, *Timelash*. For the last three decades, it's been written this was her work. Gail is mystified why this erroneous fact has entered *Doctor Who* lore. "They probably had a staffer do it, so they wouldn't have to pay a royalty to somebody outside."

Nonetheless, she had painted a portrait based on the same reference photo. Perhaps that's where the confusion stemmed from? "When I came to the UK for Longleat [the 20th anniversary event in 1983], I sold hundreds of copies. So, a lot of people had it. Maybe they assumed I'd also done the one in the show."

Gail maintained contact with Nathan-Turner and Downie throughout the rest of their lives. The former passed away in 2002, the latter in 2006. ►



Gail's illustration of the Third Doctor is reminiscent of the portrait that later appeared in *Timelash*.

US INVASION!

Red, White and Who's Steven Warren Hill has charted *Doctor Who*'s progress in the States.

RED WHITE WHO
THE STORY OF DOCTOR WHO IN AMERICA
STEVEN WARREN HILL

Steven is the chief writer – or 'project manager' as he says – of *Red, White and Who*, the Bible-sized history of *Doctor Who* in America, from ATB Publishing. Although he had the initial idea for the book, he quickly discovered several friends had also been nursing the same notion. "So we banded together," he says.

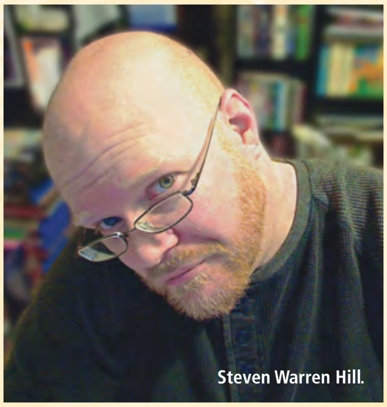
"My intention from the start was to try to cover *everything* we could possibly think of," he continues. That includes a delightfully arcane aside about a Massachusetts student who, in 1966, placed a personal ad looking for a husband and ended up stepping out with (according to a contemporaneous press report) "a British television and movie star – a walking and talking mechanical robot", *ie* a Dalek. To give the story – if not the Dalek – legs, Steven even tracked down her original advert.

How does he reflect on *Doctor Who*'s transatlantic relations during Gail Bennett's time in fandom?

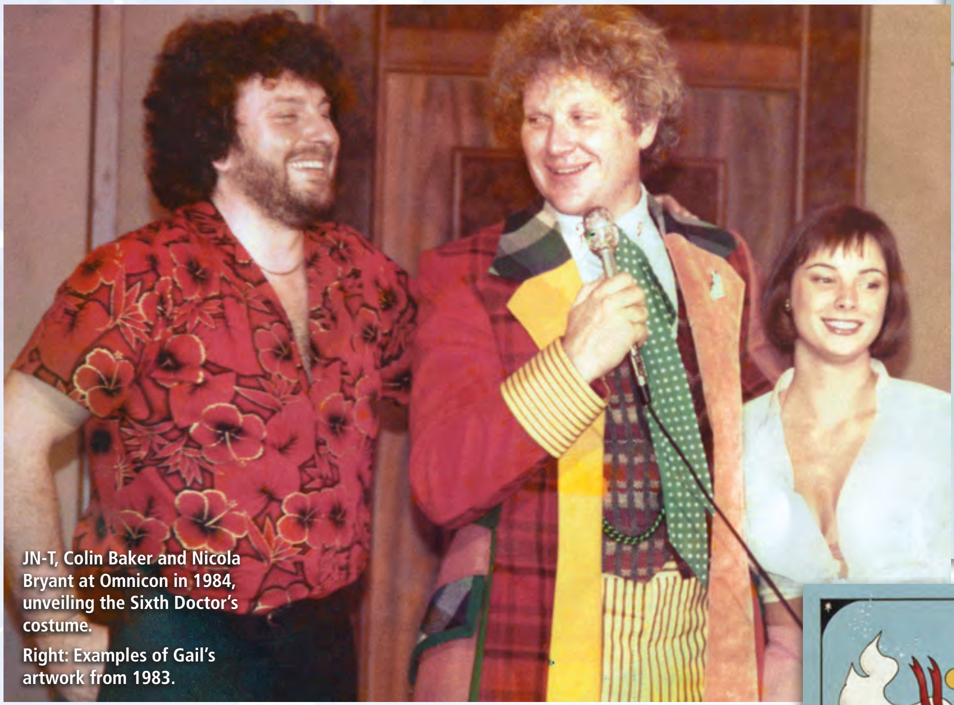
"John Nathan-Turner really embraced American fandom. Some would say to the detriment of the show itself, but we'll leave that for people to argue about. *Doctor Who*'s popularity was increasing very rapidly in the US, so it was almost like falling in love. You get that euphoria. I think it made sense to embrace that and encourage it."

But what drove that popularity? Steven doesn't attempt to offer a definitive answer, but points out: "Everything on American TV back then had to be car chases and guns. Broken romances. It was a breath of fresh air to come across *Doctor Who* which, more or less, didn't broach any of those clichés."

He also feels its production style helped surprise and draw in viewers. "A lot of it was shot on video. Most US TV shows were film, except for soap operas. If you randomly came across it, you might think you were watching a soap – until a monster showed up!"

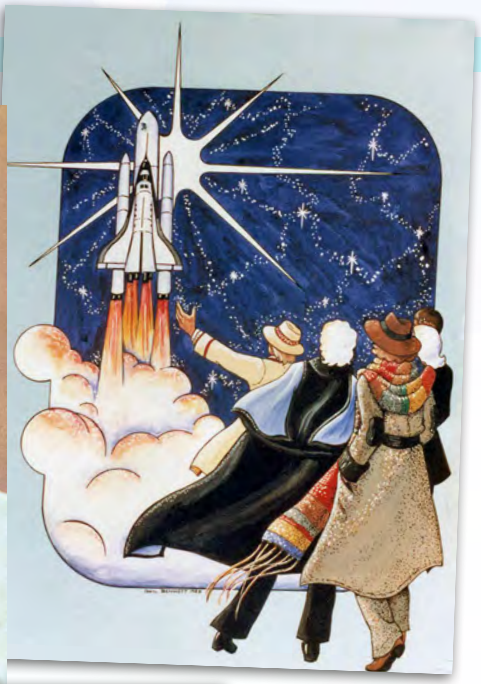


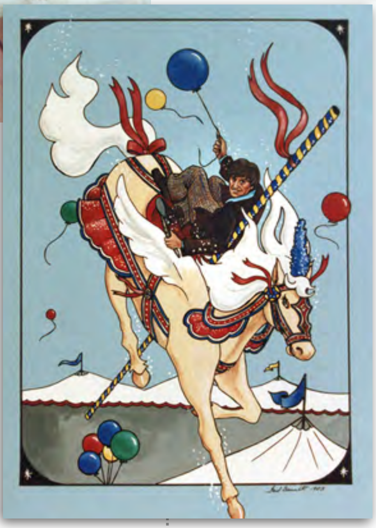
Steven Warren Hill.



JN-T, Colin Baker and Nicola Bryant at Omnicon in 1984, unveiling the Sixth Doctor's costume.

Right: Examples of Gail's artwork from 1983.





"I get really upset when fans criticise them," she says. "They were good, sweet people and really cared about the show."

So much so, when the series faced cancellation in 1985, Nathan-Turner had Gail use her US contacts to whip up a campaign. "I got a call from John early that evening (our time), asking me to spread the word. He wanted to know if it was possible the American fans could mount a letter-writing campaign, akin to that which saved *Star Trek*.

"The word went out, and soon I was getting calls back with reports that fan groups from east to west were cranking up their mimeographs and marshalling their members. As the night went into morning, phone lines across the country and the Atlantic were humming. John and I must have shared 15-plus calls, as we toiled to bombard the BBC with paperwork. And then, at about 5.00 am, the London *Times* rang me for an interview.

"The activity went on a while, until we finally heard this would be a 'hiatus' and not a cancellation."

The producer's emphasis on his US audience meant two Doctors made their convention débuts in America. The first was Colin Baker, in February 1984 at Omnicon. "Initially we were promised the first appearance by the new companion [Nicola Bryant]. Then John called and said, 'I've got something you may like better...'"

This also marked the unveiling of the Sixth Doctor's costume, and Gail caught a glimpse of it before anyone else, in a back room at a PBS station, where the actors were to first record a fundraising promo.

"Until then, Colin had the costume in a duffle bag. He went off to get changed, and I went for a coffee. When I came back, I saw him coming down the hall in *that* outfit, and I went, 'Oh my God, what is *that*?!' He said, 'You're the first American to see it, my dear, what do you think?' I replied, 'It looks like you just escaped from a circus!' Then we walked into the studio, and he hollered to John, 'She's the first to see it and she's hysterical!'

"John said to me, 'You will keep your mouth shut! You will tell no-one about this!'"

In March 1987 it was Sylvester McCoy's turn, when he visited Atlanta, Georgia. "Jon Pertwee came along as well," remembers Gail, who reasons this was part of a charm offensive against possible opprobrium following Colin Baker's dismissal. "They were desperate to have people accept Sylvester. I was introduced to him in the morning, and they had him walk around the convention, completely unrecognised. He even had on the hat he'd wear in the show. When he popped out of the TARDIS on stage that afternoon, everyone went, 'Oh my gosh, we saw him earlier!'"

"I saw Colin coming down the hall in *that* outfit, and I went, 'Oh my God, what is *that*?!'"

As the 80s rolled into the 90s, Gail fell out of convention-going for a variety of reasons: Fan politics, the expense, other interests... But in June 2015 she visited Supercon in Miami. The reason for this expedition was an old friend on the guest list. "At first, Colin Baker didn't recognise me," she chuckles. "He was going, 'Do I know you?' I said, 'Yeah, I used to have braids down to my butt.' He goes, 'Gail?!' and I go, 'Ye-ah!' and he comes over and he gives me a bear-hug."

Today, Gail remains absolutely connected to *Doctor Who* (in July, she emailed me about Jodie Whittaker's casting, her subject header: '!!') even if she's no longer on 'the scene'.

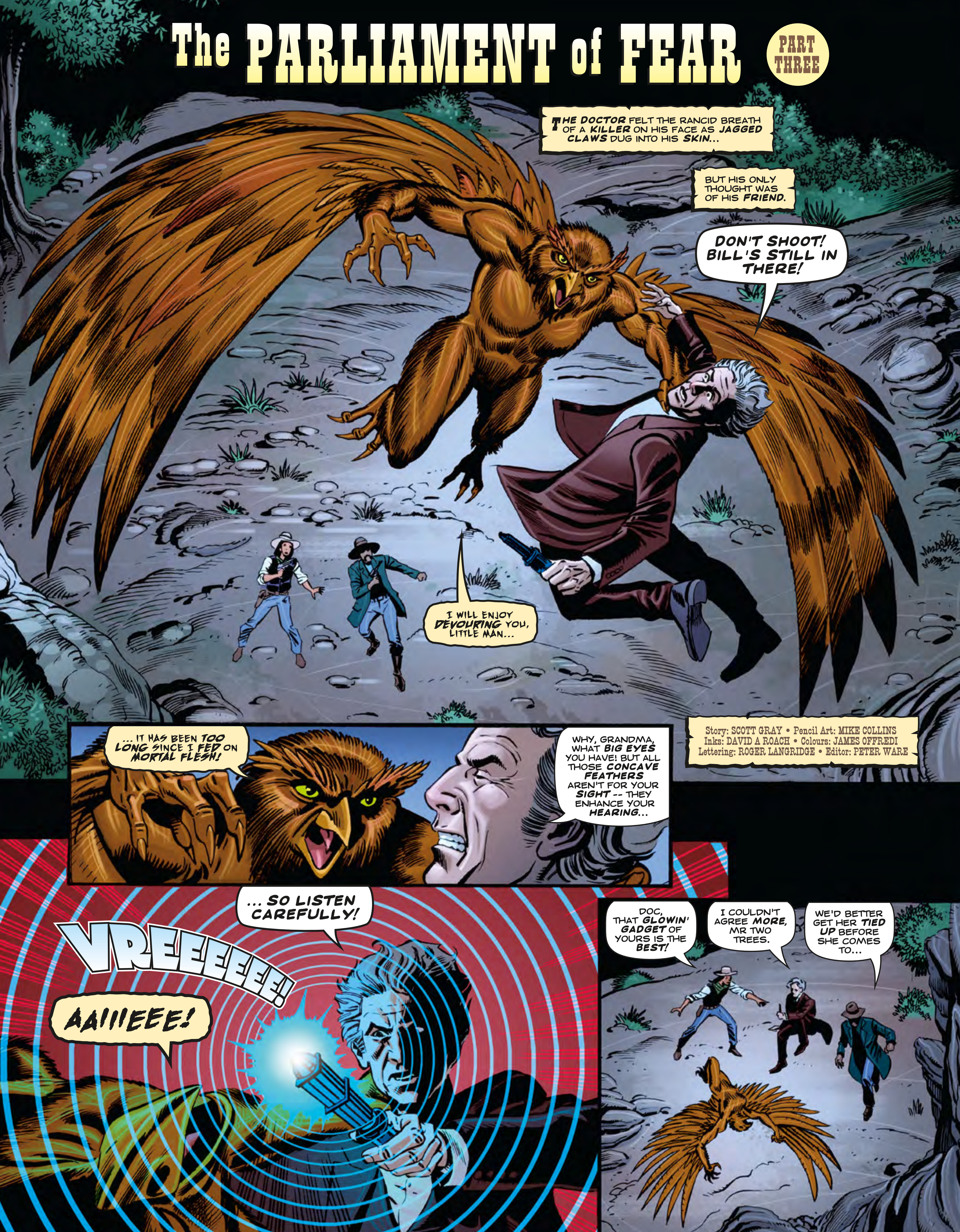
"Ever since we had our first conversation," she says during our most recent call, "memories have been popping into my head. Some of them make me cry – people I miss. I sent you a picture of John [Nathan-Turner], Fiona [Cumming] and Tony [Ainley]. All three of them are gone now. And of course, Jon Pertwee, Patrick Troughton, Gary [Downie], Nick Courtney, Ian Marter, Lis Sladen... I think about them and the time we had – the time *they* had with the fans. It's sad. It's beautiful, but it's sad.

"Perhaps therein is the key to *Doctor Who*. This is a person that represents every one of us who has lost someone. People have passed away, but life goes on." DWM

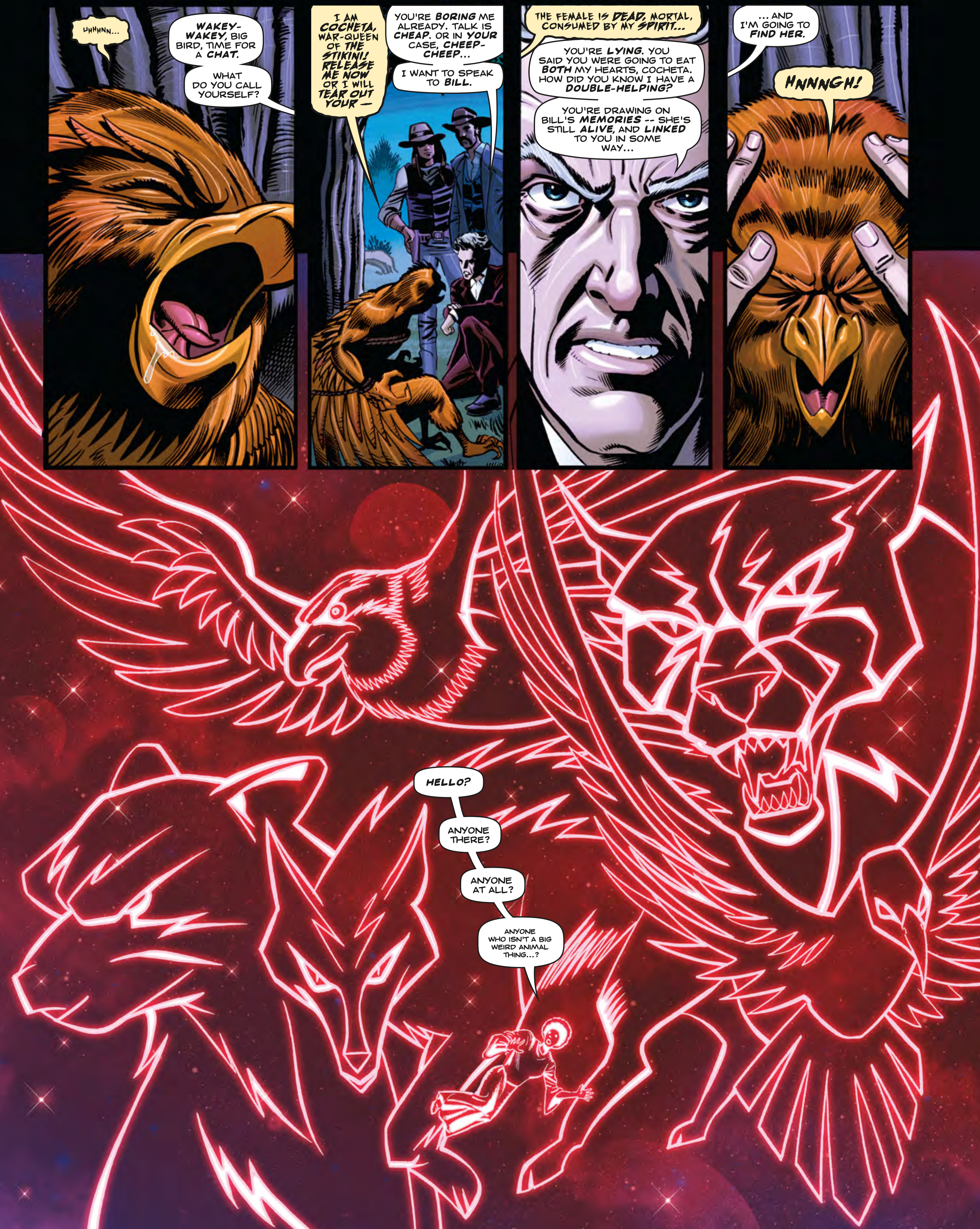
Gail today. Her biggest passion now is looking after cats.

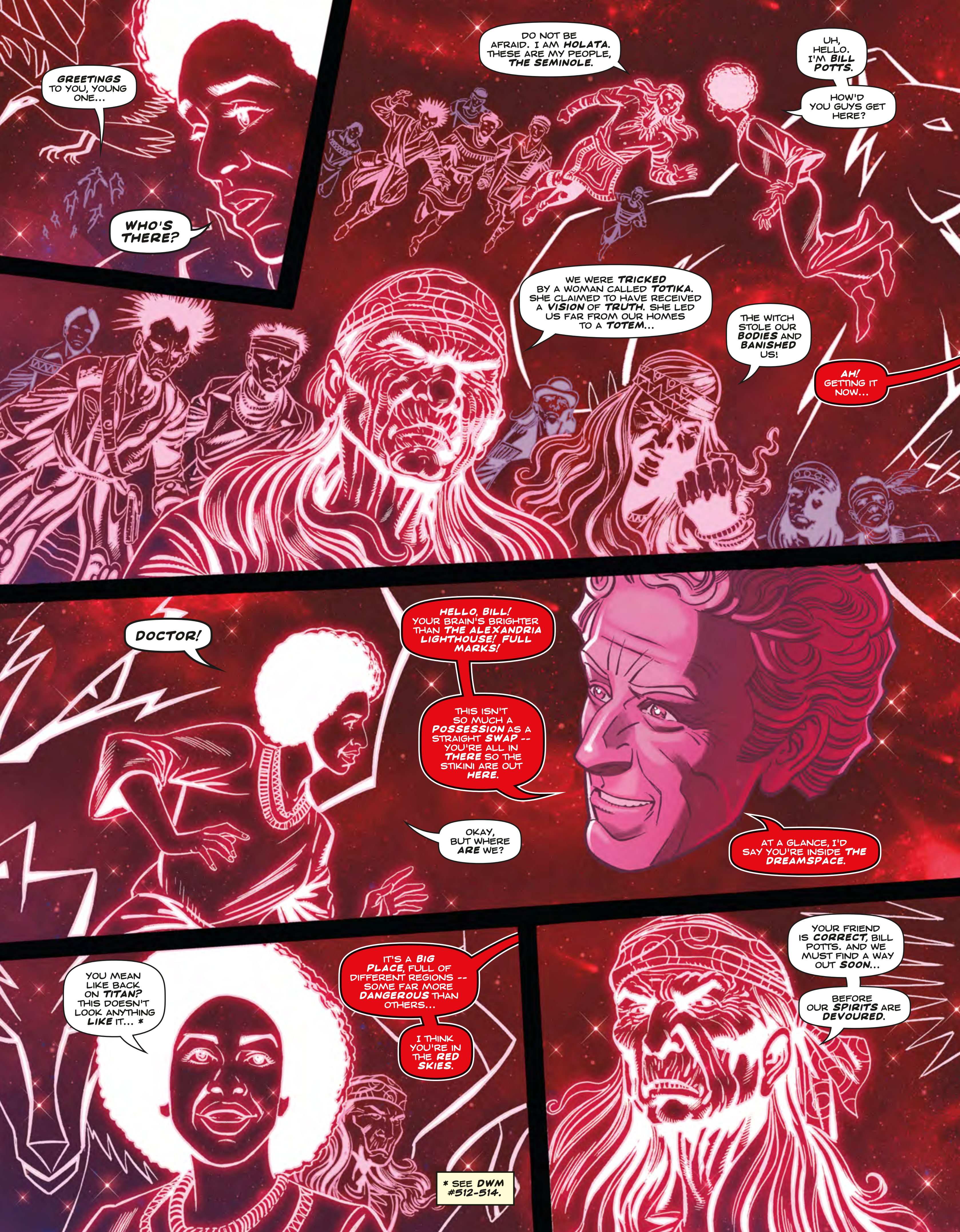
The PARLIAMENT of FEAR

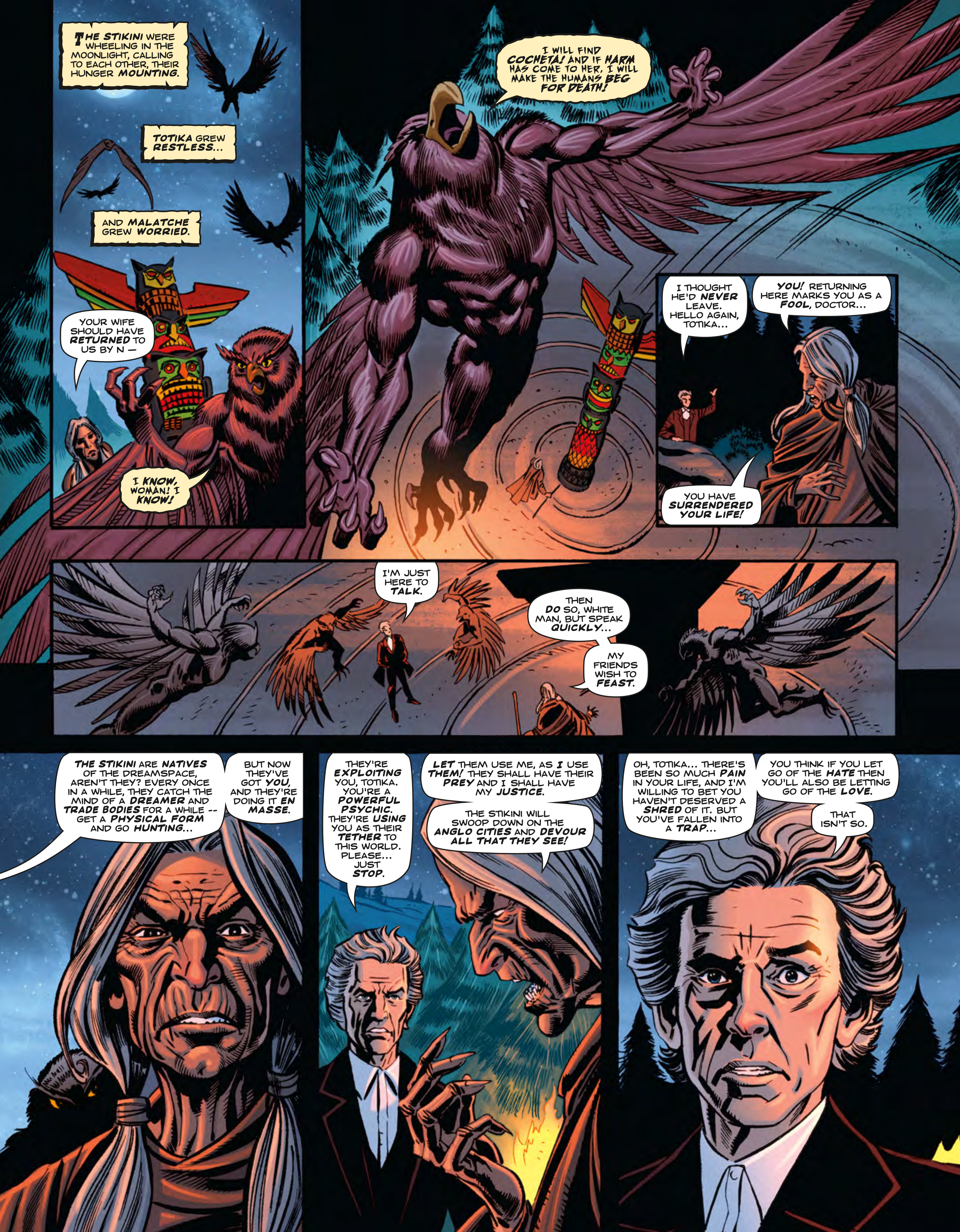
PART THREE

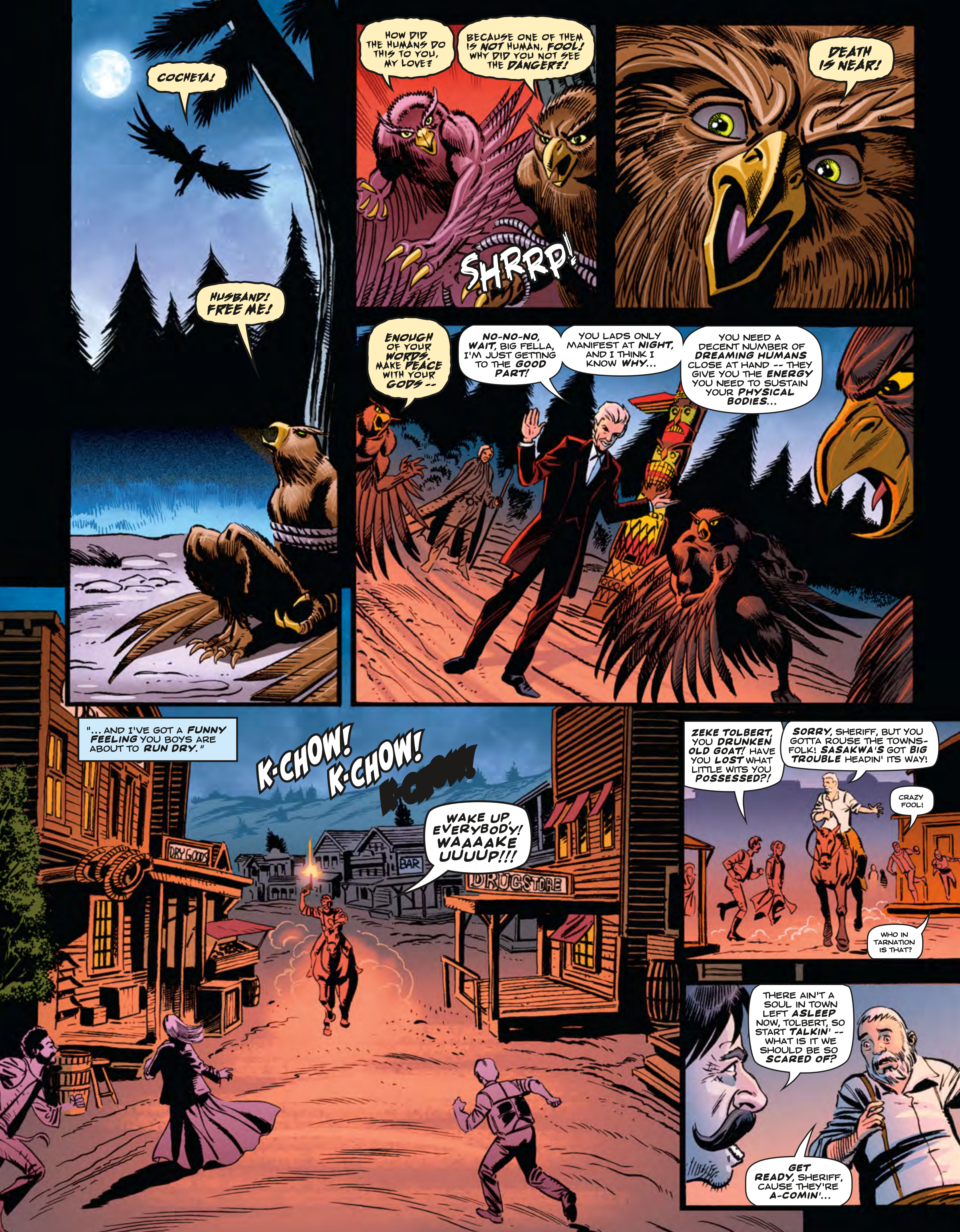

THE DOCTOR FELT THE RANCID BREATH OF A KILLER ON HIS FACE AS JAGGED CLAWS DUG INTO HIS SKIN...
BUT HIS ONLY THOUGHT WAS OF HIS FRIEND.
DON'T SHOOT! BILL'S STILL IN THERE!
I WILL ENJOY DEVOURING YOU, LITTLE MAN...
... IT HAS BEEN TOO LONG SINCE I FED ON MORTAL FLESH!
WHY, GRANDMA, WHAT BIG EYES YOU HAVE! BUT ALL THOSE CONCAVE FEATHERS AREN'T FOR YOUR SIGHT -- THEY ENHANCE YOUR HEARING...
... SO LISTEN CAREFULLY!
VREEEEEE!
AAIIIEEE!
DOC, THAT GLOWIN' GADGET OF YOURS IS THE BEST!
I COULDN'T AGREE MORE, MR TWO TREES.
WE'D BETTER GET HER TIED UP BEFORE SHE COMES TO...

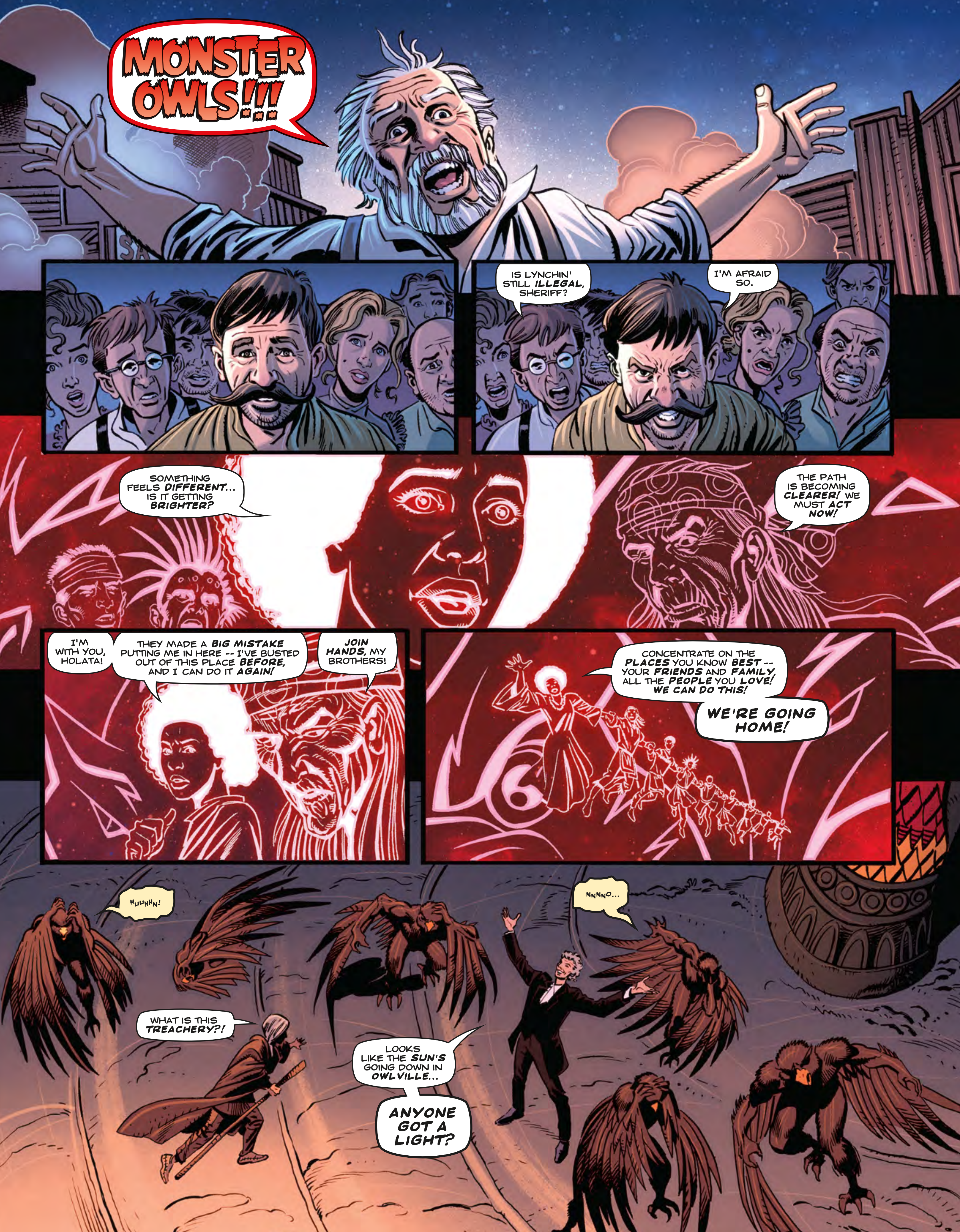
Story: SCOTT GRAY • Pencil Art: MIKE COLLINS
Inks: DAVID A ROACH • Colours: JAMES OFFREDI
Lettering: ROGER LANGRIDGE • Editor: PETER WARE

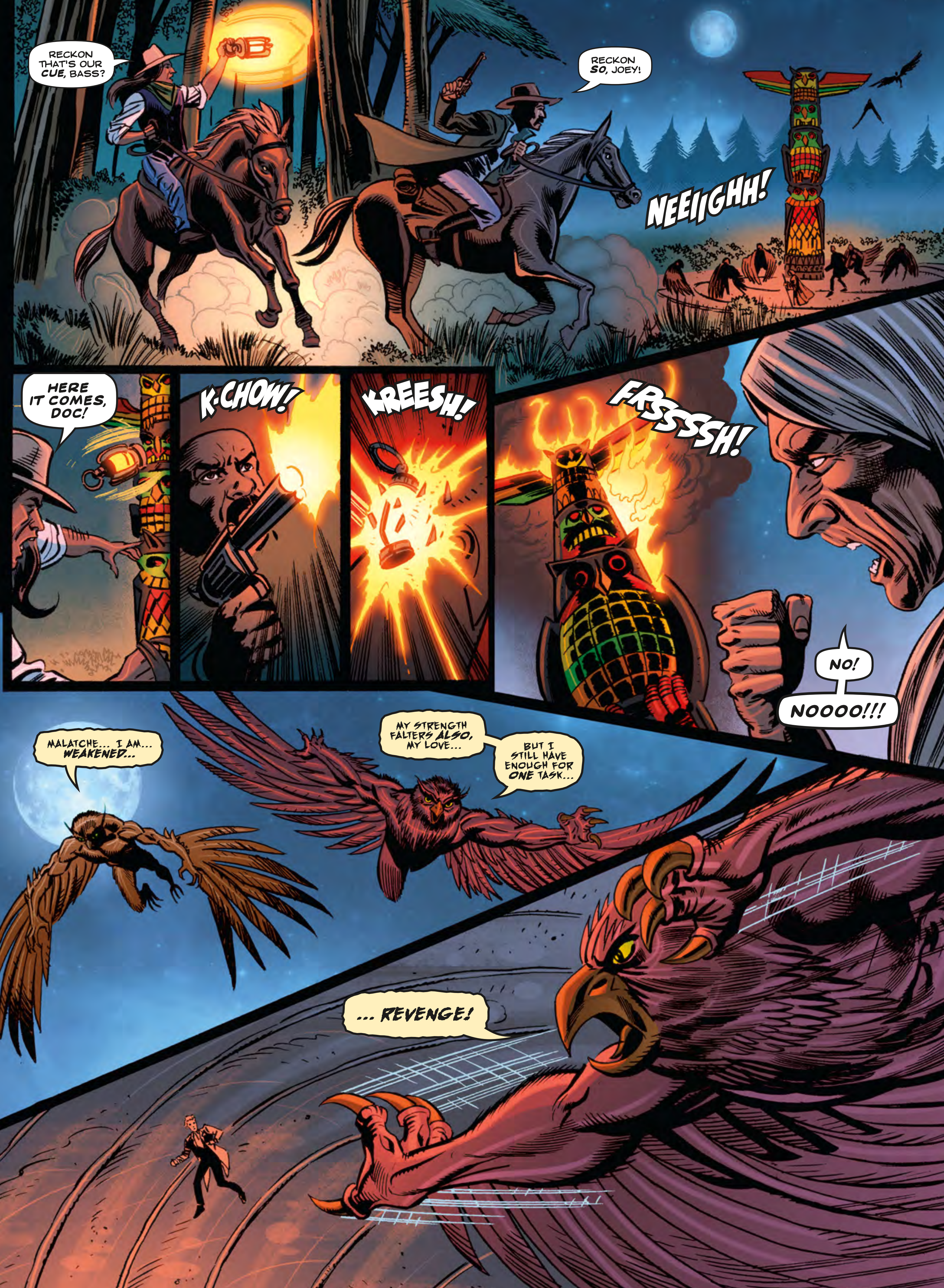

UHHHNN...
WAKEY-WAKEY, BIG BIRD, TIME FOR A CHAT.
WHAT DO YOU CALL YOURSELF?
I AM COCHETA, WAR-QUEEN OF THE STIKINI! RELEASE ME NOW OR I WILL TEAR OUT YOUR —
YOU'RE BORING ME ALREADY. TALK IS CHEAP. OR IN YOUR CASE, CHEEP-CHEEP...
I WANT TO SPEAK TO BILL.
THE FEMALE IS DEAD, MORTAL, CONSUMED BY MY SPIRIT...
YOU'RE LYING. YOU SAID YOU WERE GOING TO EAT BOTH MY HEARTS, COCHETA. HOW DID YOU KNOW I HAVE A DOUBLE-HELPING?
YOU'RE DRAWING ON BILL'S MEMORIES -- SHE'S STILL ALIVE, AND LINKED TO YOU IN SOME WAY...
... AND I'M GOING TO FIND HER.
HNNNGH!
HELLO?
ANYONE THERE?
ANYONE AT ALL?
ANYONE WHO ISN'T A BIG WEIRD ANIMAL THING...?

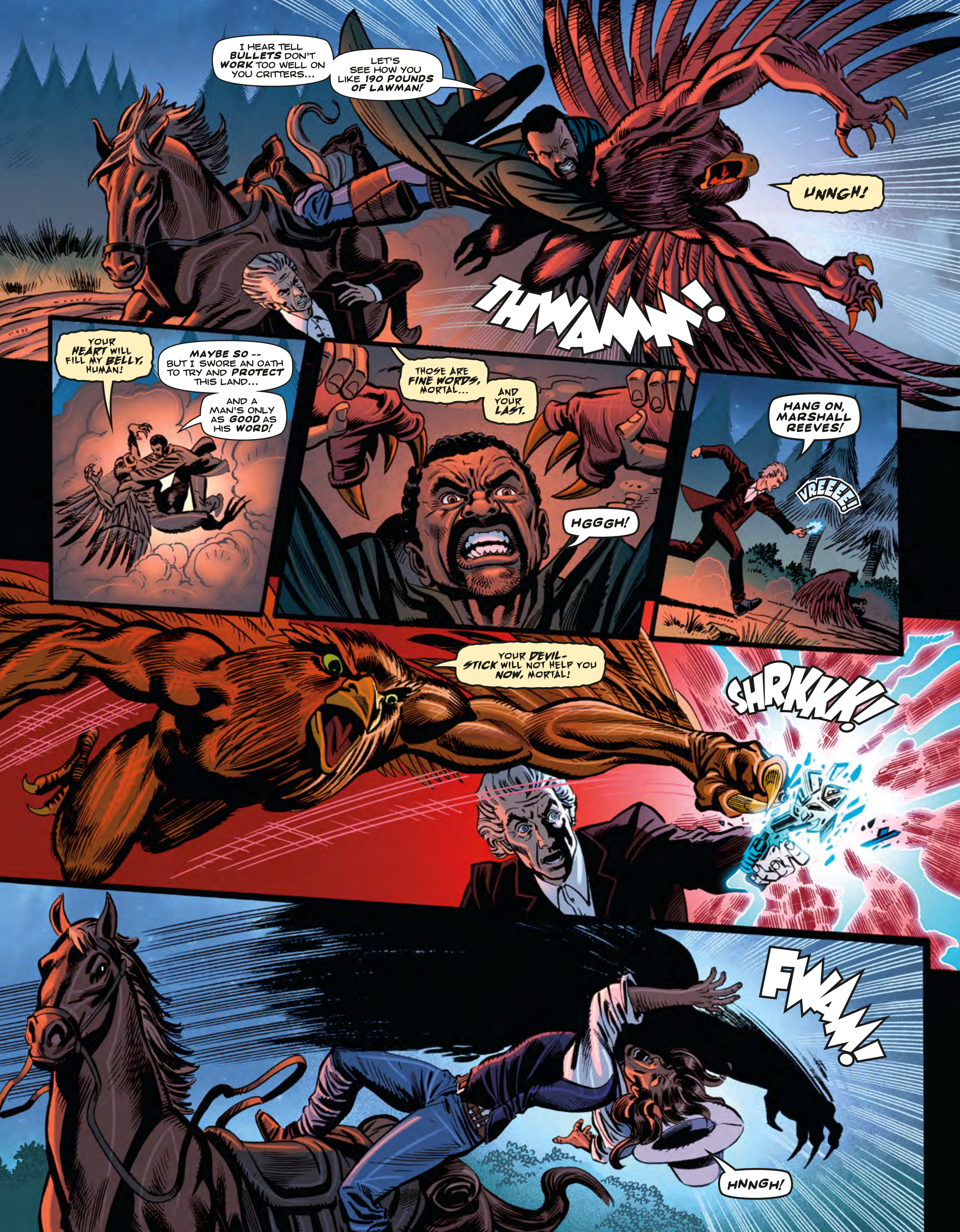

GREETINGS TO YOU, YOUNG ONE...
WHO'S THERE?
DO NOT BE AFRAID. I AM HOLATA. THESE ARE MY PEOPLE, THE SEMINOLE.
UH, HELLO. I'M BILL POTTS.
HOW'D YOU GUYS GET HERE?
WE WERE TRICKED BY A WOMAN CALLED TOTIKA. SHE CLAIMED TO HAVE RECEIVED A VISION OF TRUTH. SHE LED US FAR FROM OUR HOMES TO A TOTEM...
THE WITCH STOLE OUR BODIES AND BANISHED US!
AH! GETTING IT NOW...
DOCTOR!
HELLO, BILL! YOUR BRAIN'S BRIGHTER THAN THE ALEXANDRIA LIGHTHOUSE! FULL MARKS!
THIS ISN'T SO MUCH A POSSESSION AS A STRAIGHT SWAP -- YOU'RE ALL IN THERE SO THE STIKINI ARE OUT HERE.
OKAY, BUT WHERE ARE WE?
AT A GLANCE, I'D SAY YOU'RE INSIDE THE DREAMSPACE.
YOU MEAN LIKE BACK ON TITAN? THIS DOESN'T LOOK ANYTHING LIKE IT... *
IT'S A BIG PLACE, FULL OF DIFFERENT REGIONS -- SOME FAR MORE DANGEROUS THAN OTHERS...
I THINK YOU'RE IN THE RED SKIES.
YOUR FRIEND IS CORRECT, BILL POTTS. AND WE MUST FIND A WAY OUT SOON...
BEFORE OUR SPIRITS ARE DEVOURED.
* SEE DWM #512-514.

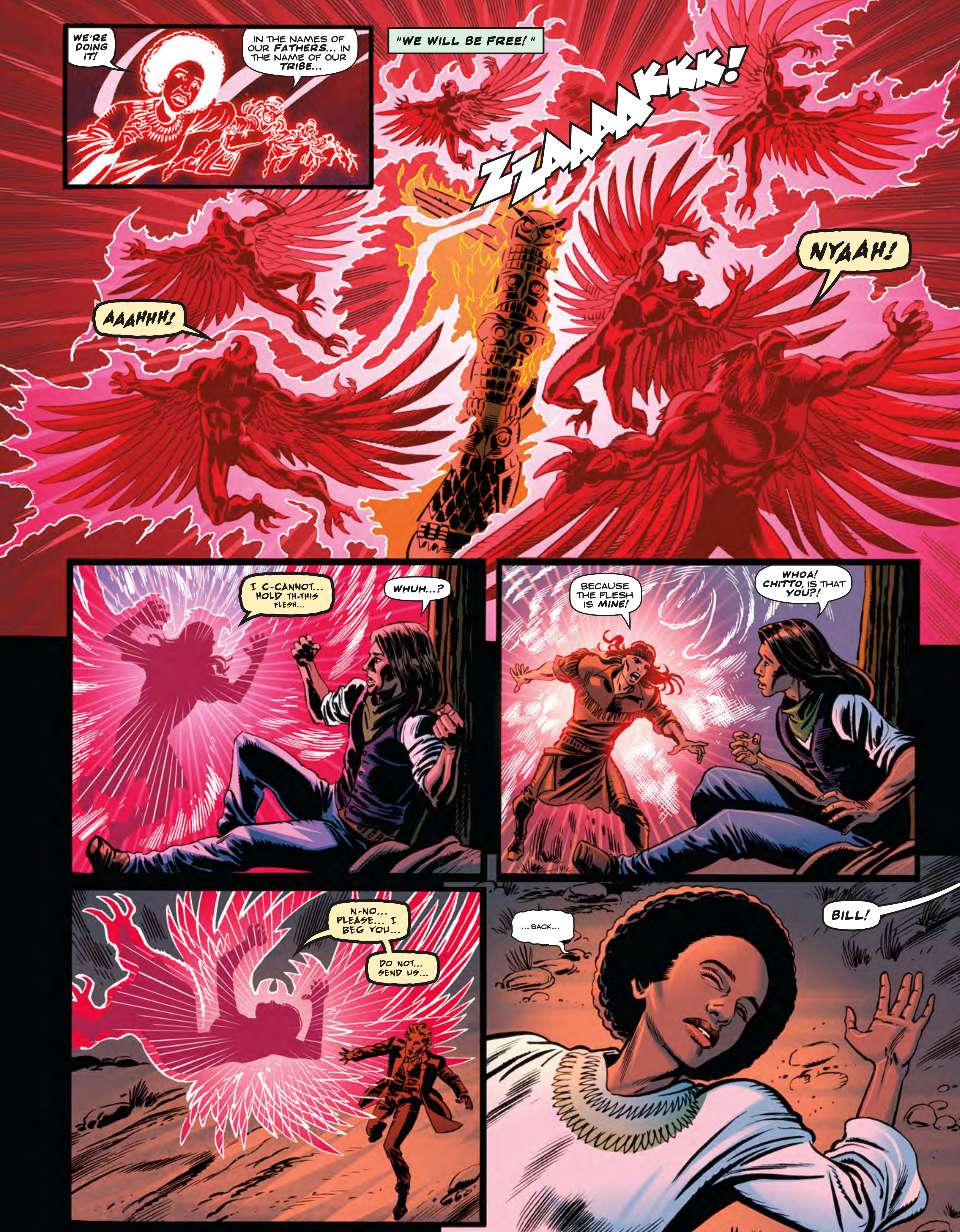

THE STIKINI WERE WHEELING IN THE MOONLIGHT, CALLING TO EACH OTHER, THEIR HUNGER MOUNTING.
TOTIKA GREW RESTLESS...
AND MALATCHE GREW WORRIED.
YOUR WIFE SHOULD HAVE RETURNED TO US BY N —
I KNOW, WOMAN! I KNOW!
I WILL FIND COCHETA! AND IF HARM HAS COME TO HER, I WILL MAKE THE HUMANS BEG FOR DEATH!
I THOUGHT HE'D NEVER LEAVE. HELLO AGAIN, TOTIKA...
YOU! RETURNING HERE MARKS YOU AS A FOOL, DOCTOR...
YOU HAVE SURRENDERED YOUR LIFE!
I'M JUST HERE TO TALK.
THEN DO SO, WHITE MAN, BUT SPEAK QUICKLY...
MY FRIENDS WISH TO FEAST.
THE STIKINI ARE NATIVES OF THE DREAMSPACE, AREN'T THEY? EVERY ONCE IN A WHILE, THEY CATCH THE MIND OF A DREAMER AND TRADE BODIES FOR A WHILE -- GET A PHYSICAL FORM AND GO HUNTING...
BUT NOW THEY'VE GOT YOU, AND THEY'RE DOING IT EN MASSE.
THEY'RE EXPLOITING YOU, TOTIKA. YOU'RE A POWERFUL PSYCHIC. THEY'RE USING YOU AS THEIR TETHER TO THIS WORLD. PLEASE... JUST STOP.
LET THEM USE ME, AS I USE THEM! THEY SHALL HAVE THEIR PREY AND I SHALL HAVE MY JUSTICE.
THE STIKINI WILL SWOOP DOWN ON THE ANGLO CITIES AND DEVOUR ALL THAT THEY SEE!
OH, TOTIKA... THERE'S BEEN SO MUCH PAIN IN YOUR LIFE, AND I'M WILLING TO BET YOU HAVEN'T DESERVED A SHRED OF IT. BUT YOU'VE FALLEN INTO A TRAP...
YOU THINK IF YOU LET GO OF THE HATE THEN YOU'LL ALSO BE LETTING GO OF THE LOVE.
THAT ISN'T SO.

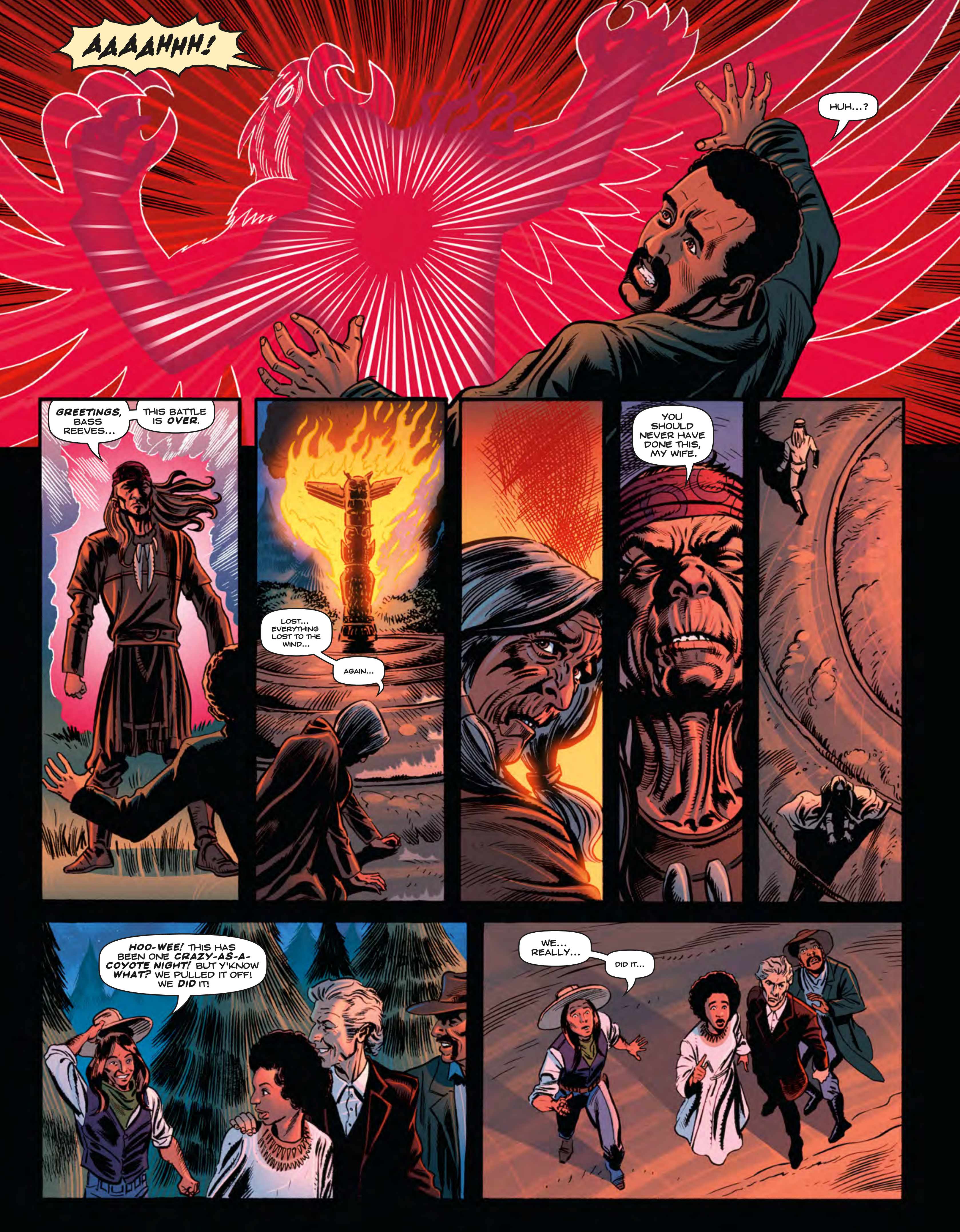

COCHETA!
HUSBAND! FREE ME!
HOW DID THE HUMANS DO THIS TO YOU, MY LOVE?
BECAUSE ONE OF THEM IS NOT HUMAN, FOOL! WHY DID YOU NOT SEE THE DANGER?!
SHRRP!
DEATH IS NEAR!
ENOUGH OF YOUR WORDS. MAKE PEACE WITH YOUR GODS --
NO-NO-NO, WAIT, BIG FELLA, I'M JUST GETTING TO THE GOOD PART!
YOU LADS ONLY MANIFEST AT NIGHT, AND I THINK I KNOW WHY...
YOU NEED A DECENT NUMBER OF DREAMING HUMANS CLOSE AT HAND -- THEY GIVE YOU THE ENERGY YOU NEED TO SUSTAIN YOUR PHYSICAL BODIES...
"...AND I'VE GOT A FUNNY FEELING YOU BOYS ARE ABOUT TO RUN DRY."
K-CHOW! K-CHOW! K-CHOW!
DRY GOODS
BAR
DRUGSTORE
WAKE UP, EVERYBODY! WAAAAKE UUUUP!!!
ZEKE TOLBERT, YOU DRUNKEN OLD GOAT! HAVE YOU LOST WHAT LITTLE WITS YOU POSSESSED?!
SORRY, SHERIFF, BUT YOU GOTTA ROUSE THE TOWNSFOLK! SASAKWA'S GOT BIG TROUBLE HEADIN' ITS WAY!
CRAZY FOOL!
WHO IN TARNATION IS THAT?
THERE AIN'T A SOUL IN TOWN LEFT ASLEEP NOW, TOLBERT, SO START TALKIN' -- WHAT IS IT WE SHOULD BE SO SCARED OF?
GET READY, SHERIFF, CAUSE THEY'RE A-COMIN'...

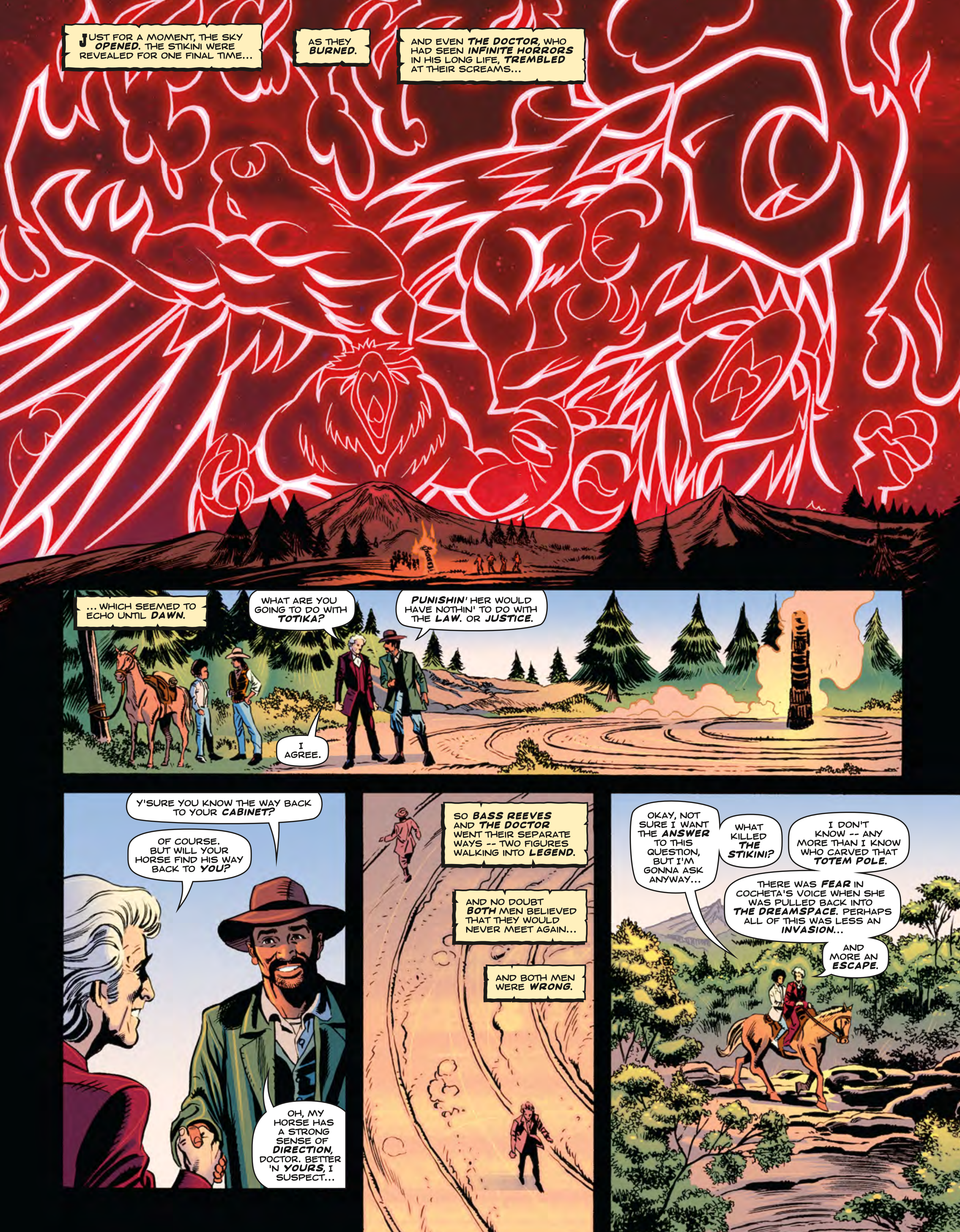

MONSTER OWLS!!!
IS LYNCHIN' STILL ILLEGAL, SHERIFF?
I'M AFRAID SO.
SOMETHING FEELS DIFFERENT... IS IT GETTING BRIGHTER?
THE PATH IS BECOMING CLEARER! WE MUST ACT NOW!
I'M WITH YOU, HOLATA!
THEY MADE A BIG MISTAKE PUTTING ME IN HERE -- I'VE BUSTED OUT OF THIS PLACE BEFORE, AND I CAN DO IT AGAIN!
JOIN HANDS, MY BROTHERS!
CONCENTRATE ON THE PLACES YOU KNOW BEST -- YOUR FRIENDS AND FAMILY, ALL THE PEOPLE YOU LOVE! WE CAN DO THIS!
WE'RE GOING HOME!
HUUHHN!
NNNNO...
WHAT IS THIS TREACHERY?!
LOOKS LIKE THE SUN'S GOING DOWN IN OWLVILLE...
ANYONE GOT A LIGHT?

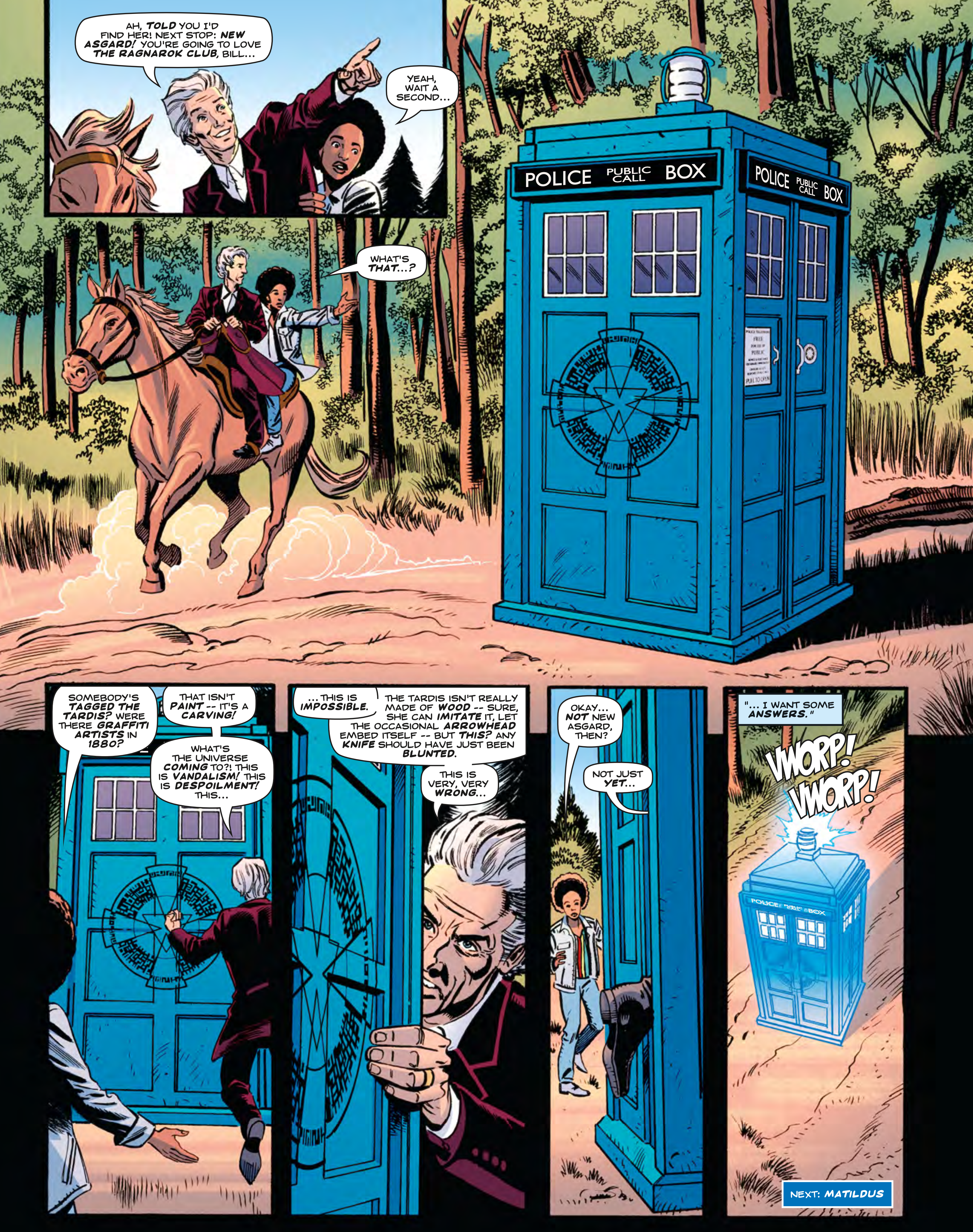

RECKON THAT'S OUR *CUE,* BASS?
RECKON *SO,* JOEY!
NEEIIGHH!
HERE IT COMES, DOC!
K-CHOW!
KREESH!
FRSSSSH!
NO!
NOOOO!!!
MALATCHE... I AM... *WEAKENED...*
MY STRENGTH FALTERS *ALSO,* MY LOVE...
BUT I STILL HAVE ENOUGH FOR *ONE* TASK...
... REVENGE!


I HEAR TELL BULLETS DON'T WORK TOO WELL ON YOU CRITTERS...
LET'S SEE HOW YOU LIKE 190 POUNDS OF LAWMAN!
UNNGH!
THWAMM!
YOUR HEART WILL FILL MY BELLY, HUMAN!
MAYBE SO -- BUT I SWORE AN OATH TO TRY AND PROTECT THIS LAND...
AND A MAN'S ONLY AS GOOD AS HIS WORD!
THOSE ARE FINE WORDS, MORTAL...
AND YOUR LAST.
HGGGH!
HANG ON, MARSHALL REEVES!
VREEEE!
YOUR DEVIL-STICK WILL NOT HELP YOU NOW, MORTAL!
SHRKKK!
FWAM!
HNNGH!


WE'RE DOING IT!
IN THE NAMES OF OUR FATHERS... IN THE NAME OF OUR TRIBE...
"WE WILL BE FREE!"
ZZAAAAKKK!
AAAHHH!
NYAAH!
I C-CANNOT... HOLD TH-THIS FLESH...
WHUH...?
BECAUSE THE FLESH IS MINE!
WHOA! CHITTO, IS THAT YOU?!
N-NO... PLEASE... I BEG YOU...
DO NOT... SEND US...
...BACK...
BILL!


AAAAHHH!
HUH...?
GREETINGS, BASS REEVES...
THIS BATTLE IS OVER.
LOST... EVERYTHING LOST TO THE WIND...
AGAIN...
YOU SHOULD NEVER HAVE DONE THIS, MY WIFE.
HOO-WEE! THIS HAS BEEN ONE CRAZY-AS-A-COYOTE NIGHT! BUT Y'KNOW WHAT? WE PULLED IT OFF! WE DID IT!
WE... REALLY...
DID IT...


JUST FOR A MOMENT, THE SKY *OPENED*. THE STIKINI WERE REVEALED FOR ONE FINAL TIME...
AS THEY *BURNED*.
AND EVEN *THE DOCTOR*, WHO HAD SEEN *INFINITE HORRORS* IN HIS LONG LIFE, *TREMBLED* AT THEIR SCREAMS...
...WHICH SEEMED TO ECHO UNTIL *DAWN*.
WHAT ARE YOU GOING TO DO WITH *TOTIKA?*
PUNISHIN' HER WOULD HAVE NOTHIN' TO DO WITH THE *LAW*. OR *JUSTICE*.
I AGREE.
Y'SURE YOU KNOW THE WAY BACK TO YOUR *CABINET?*
OF COURSE. BUT WILL YOUR HORSE FIND HIS WAY BACK TO *YOU?*
OH, MY HORSE HAS A STRONG SENSE OF *DIRECTION*, DOCTOR. BETTER 'N *YOURS*, I SUSPECT...
SO *BASS REEVES* AND *THE DOCTOR* WENT THEIR SEPARATE WAYS -- TWO FIGURES WALKING INTO *LEGEND*.
AND NO DOUBT *BOTH* MEN BELIEVED THAT THEY WOULD NEVER MEET AGAIN...
AND BOTH MEN WERE *WRONG*.
OKAY, NOT SURE I WANT THE *ANSWER* TO THIS QUESTION, BUT I'M GONNA ASK ANYWAY...
WHAT KILLED *THE STIKINI?*
I DON'T KNOW -- ANY MORE THAN I KNOW WHO CARVED THAT *TOTEM POLE*.
THERE WAS *FEAR* IN COCHETA'S VOICE WHEN SHE WAS PULLED BACK INTO *THE DREAMSPACE*. PERHAPS ALL OF THIS WAS LESS AN *INVASION*...
AND MORE AN *ESCAPE*.


AH, TOLD YOU I'D FIND HER! NEXT STOP: NEW ASGARD! YOU'RE GOING TO LOVE THE RAGNAROK CLUB, BILL...
YEAH, WAIT A SECOND...
POLICE PUBLIC CALL BOX
WHAT'S THAT...?
SOMEBODY'S TAGGED THE TARDIS? WERE THERE GRAFFITI ARTISTS IN 1880?
THAT ISN'T PAINT -- IT'S A CARVING!
WHAT'S THE UNIVERSE COMING TO?! THIS IS VANDALISM! THIS IS DESPOILMENT! THIS...
...THIS IS IMPOSSIBLE.
THE TARDIS ISN'T REALLY MADE OF WOOD -- SURE, SHE CAN IMITATE IT, LET THE OCCASIONAL ARROWHEAD EMBED ITSELF -- BUT THIS? ANY KNIFE SHOULD HAVE JUST BEEN BLUNTED.
THIS IS VERY, VERY WRONG...
OKAY... NOT NEW ASGARD, THEN?
NOT JUST YET...
"... I WANT SOME ANSWERS."
VWORP! VWORP!
NEXT: MATILDUS

WHO ONE

For all things Doctor Who since 1989!

44 High Street, Ryde, Isle of Wight PO33 2RE
Tel: 01983 564455 **Email:** sales@whoone.co.uk **Web:** www.whoone.co.uk
Open: Tues to Sat 9.30am to 4.30pm
Cheques/Postal Orders Payable to Who One Ltd

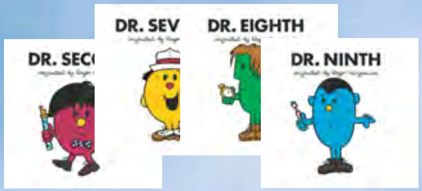
New Adventures - All New

Birthright	£10.00
Blood Harvest	£15.00
Blood Heat	£15.00
Cats Cradle: Witch Mark	£10.00
Conundrum	£10.00
Death and Diplomacy	£15.00
Deceit	£10.00
Dimension Riders	£10.00
Eternity Weeps	£15.00
Falls the Shadow	£10.00
First Frontier	£10.00
Highest Science	£15.00
Human Nature	£15.00
Iceberg	£10.00
Infinite Requiem	£10.00
Left-Handed Hummingbird	£10.00
Legacy	£15.00
Love and War	£15.00
Lucifer Rising	£10.00
Nightshade	£10.00
No Future	£10.00
Original Sin	£12.00
Parasite	£10.00
Pit	£10.00
Return of the Living Dad	£10.00
St Anthony's Fire	£10.00
Sanctuary	£12.00
Set Piece	£10.00
Shadowmind	£10.00
Shakedown	£15.00
Sky Pirates!	£10.00
Sleepy	£15.00
Strange England	£10.00
Theatre of War	£10.00
Tragedy Day	£10.00
Transit	£15.00
Warchild	£15.00
Warlock	£10.00
White Darkness	£10.00
Zamper	£10.00

p&p: 1 = £3. Extras = 50p extra

Tales of Terror
Short Story Collection
Hardback Book
£12.99 + £3 p&p

Lives of Captain Jack
CD Boxset
£35 + £4 p&p



Doctor Who Mr Men Books
Dr Second, Dr Seventh, Dr Eighth & Dr Ninth
£4.99 + £1.50 p&p each

2 Shot Glasses
£6.99 + £4 p&p

Ceramic TARDIS Salt & Pepper Shakers
£14.99 + £4 p&p

Cyberman Head Mug
£9.99 + £4 p&p

Missing Adventures - All New

Dancing the Code	£20.00
Empire of Glass	£15.00
English Way of Death	£15.00
Evolution	£10.00
Eye of the Giant	£10.00
Ghosts of N-Space	£20.00
Goth Opera	£10.00
Man in the Velvet Mask	£20.00
Managra	£10.00
Menagerie	£10.00
Plotters	£20.00
Romance of Crime	£20.00
Sands of Time	£15.00
Sorcerer's Apprentice	£10.00
State of Change	£10.00
System Shock	£10.00
Time of Your Life	£10.00
Twilight of the Gods	£10.00
Venusian Lullaby	£15.00
Decalog	£4.99
Declaog 4	£4.99

Limited Numbers - Near Mint or better

New Adventures	
Also People	£20
Death of Art	£30
Godengine	£40
Just War	£42
Toy Soldiers	£10
Missing Adventures	
Burning Heart	£45
Crystal Bucephalus	£12
Device of Death	£40
Downtime	£40
Lords of the Storm	£22
Scales of Injustice	£45

p&p: 1 = £3. Extras = 50p each

Three Doctors Set
5" Brigadier
Jo Grant &
Gel Guard Figures
£26.99 + £4 p&p

Andrew Skilliter Laminated Prints
12" x 16.5"
Tom Baker, Sontarans, Colin Baker, Omega & K9
£4.50 + £4 p&p for 1 to 5 prints

Sonic Screwdriver Pizza Cutter
£12.49 + £4 p&p

Ceramic TARDIS
Cookie Jar
(No Cookies)
£24.99 + £4.50 p&p

Four Ceramic Coaster Set
£9.99 + £4 p&p

Prices correct at time of going to press. Postage is for the UK Only. Send SAE for Catalogue.

CHRIS

EMMA

MICHAEL

WILL

The Time Team

The continuing mission to watch all 839 episodes of *Doctor Who*, in order from the start...

THIS ISSUE Episode 774 – THE DOCTOR'S WIFE

Body and Soul

As the TARDIS assumes corporeal form the Time Team witnesses one of the most innovative – and acclaimed – episodes from Matt Smith's run as the Eleventh Doctor...

COMPLIED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

Four forlorn, bedraggled figures, dressed in layers of old rags, aimlessly mill around a grim locale that's a cross between a junkyard and a shanty town. Each looks more clapped-out than the last – three are possibly human, but the fourth, frankly, defies classification. Eventually, one of them speaks.

"Oh, for goodness' sake, Chris," says Will. "You might have tidied up a bit. Did you forget we were coming round?"

Chris scowls at him. "My cleaner's on holiday, okay?" he huffs. "Now sit down and shut up."

On screen, a similar scene emerges as the Time Team starts watching Very Famous Writer Neil Gaiman's *Doctor Who* début, *The Doctor's Wife*. The four wretched creatures on the telly, however, are surely not all human.

Chris approves of what he sees: "Eerie green caves and ramshackle technology. A nice creepy location to start on!"

"There's Elizabeth Berrington as Auntie!" notes Michael. "One of my favourite actresses."

Auntie is accompanied by Adrian Schiller as the equally grubby-looking Uncle, plus an altogether frondier creature, Nephew.

"And Suranne Jones as Idris!" enthuses Chris. "It's gonna be a bit brilliant this one, isn't it?"

Emma gasps. "An Ood stealing the mind of that poor woman while the others explain the awful things that are about to happen to her?" she exclaims. "A horrid, but intriguing start!"

Will nods. "It's like *Les Mis*. But with an Ood."

In the TARDIS, there's a knock at the door – odd, given that it's in flight. The Doctor opens it to find something bobbing around outside.

"Time Lord emergency message box! From *The War Games*!" cheers Michael. "That's a neat callback."

Chris is excited. "Are we going to meet another Time Lord, then?" he wonders. That seems unlikely, since there are none left in the universe (except when there are, of course). But the Doctor seems to know who sent the SOS – an old pal of his with a neat line in snake motifs.

"The Corsair?" queries Will. "I don't know what that means but can't he have, you know, a *name*? Drax, Borusa, Rassilon, Spandrell. Not 'the Rani'."

Emma isn't bothered with such trifling details. "Another Time Lord, who swaps sexes, with a tattoo fetish? That's exciting!" she marvels, as the Doctor sets about locating this potential survivor of his race.

"Needless to say, I don't have much time for 'outside the universe'," sniffs Will.

"Is it like E-Space?" wonders Michael. "Or where the Watcher took the TARDIS in *Logopolis*?"

The Doctor cheerfully burns up large chunks of the TARDIS to make the trip possible. On arrival, the very life seems to drain from the ship.

"Suranne Jones has eaten the TARDIS!" squees Chris, as Idris sucks in a lungful of golden energy.

"The TARDIS hasn't lost its soul so much as had it ripped out," says Emma. "Strange to see a heaving bosom make that wheezing, groaning TARDIS sound."

Will is unimpressed by the story's title. "*The Doctor's Wife*? Really?" he says. "Not River Song then? And I've not even accepted that yet!"

"Of course, 'The Doctor's Wife', started as a trick by former *Who* producer John Nathan-Turner," says Michael in his best Barbara Wright history teacher tones. "It was supposed to fool fans visiting the production office into thinking it was a real episode. And now it *is* a real episode. Is the Corsair's Ouroboros tattoo a meta reference to the show eating its own mythology?"

The Doctor, Amy and Rory pile out of the TARDIS and into the junkyard. "All good *Doctor Who* stories start in a junkyard!" says Chris.

"What about *Attack of the Cybermen*?" Michael retorts.

"Aw," says Chris, "you leave *Attack of the Cybermen* alone."

"Outside the universe has washing machines, I see," Will harrumphs.

But not just washing machines and other assorted bric-a-brac, knick-knacks and things. It's is also full of lovely rift energy, perfect for recharging the drained TARDIS.

Idris appears, and seems keen to meet the Doctor – she gleefully informs him that he's her "thief", then plants a big, slobbery smacker on his chops.

"Remember when ladies kissing the Doctor was a shocking thing to set fandom on fire?" chuckles Old Man Michael.

Auntie and Uncle pull Idris away.

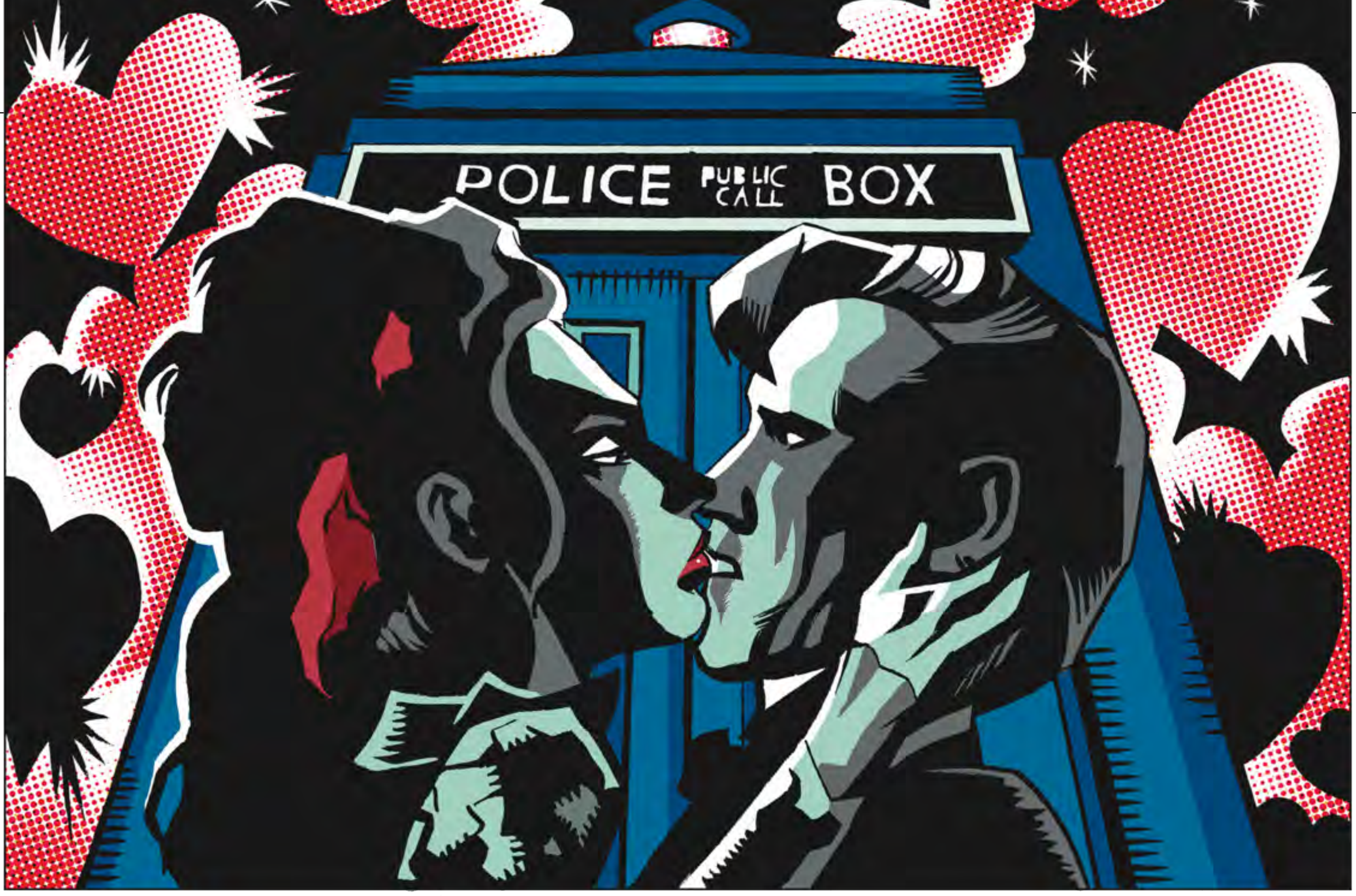
"Those two are remarkably creepy, like broken toys," says Emma, suspiciously.

"Have we landed on the Planet of the Mismatched Tim Burton Characters?"asks Chris. "They're all wonderfully odd."

The Doctor is surprised to note that Nephew is an Ood – but not half as surprised as he is when its translator ball plays multiple distress messages – all from voices he seems to recognise. There are Time Lords in the air. And there's something strange about the asteroid they're on. It's sentient, and even has a name: House.

"'It seems like a friendly planet – literally.' Okay, that's a nice line," admits Will.

Chris is worried, though.



"Many TARDISes?" he frets. "Erm… anyone else seeing familiar TARDIS-like beams and arches throughout these passages? I'm getting the feeling those TARDISes never left."

Poor Idris has been locked up for getting bitey, and uses the time to make sense of her new, TARDIS-filled state.

"Idris is in a cage made up of hexagons," notes Michael. "The TARDIS likes hexagons."

And Emma likes Idris. "Suranne Jones is playing her with just the right amount of childish naïvety and aged wisdom."

Any hopes of the Doctor finding living Time Lords are dashed when he spots a cupboard full of the emergency boxes.

"Do you think one of them was Rodan? Or the Rani?" asks Michael.

"It's all gone grotesquely dark," shivers Emma, as Auntie and Uncle explain how they've benefited from stripping the captured Time Lords for parts. But the worst is yet to come – Auntie's mismatched right arm carries the Corsair's Ouroboros tattoo.

"Oh, poor Doctor," sighs Chris. "He's heartsbroken."

The Doctor still hasn't worked out who Idris' identity, despite her dropping some very broad hints.

"What's it going to take?" asks Will. "Is she going to have to make the Vworp Vworp noise?" She then makes the Vworp Vworp noise.

"This is a strong central idea for a story," says Michael, "making the TARDIS into a person…"

"He can't quite believe it's her, but he can feel it," adds Chris. "Matt is doing so much with just his eyes and his fading voice here. I can feel all of that history."

Will is having none of it. "I'm a big fan of doing lots of different types of story but right now I'd love someone to be chased down a corridor, please!"

The Doctor realises that there's loads of rift energy around because that's what House feeds on – all ready-processed from the TARDISes. Which is a problem for Amy and Rory, because they're currently trapped inside the Doctor's, and House quite fancies a snack.

"Cloister Bell!" cheers Michael as the familiar clang of the TARDIS warning system rings out.

Chris, too, is caught up in the drama: "A possessed TARDIS! The ultimate sci-fi haunted house!"

Even Will has stopped moaning. Almost. "Finally, some mild peril," he bleats, as a sinister green light fills the control room.

"Although he's drowning in the audio effects, Michael Sheen is incredibly menacing as the disembodied voice of House," says Chris. "Ooh… taking his time, because it's much more fun for him that way…"

"Suranne Jones has eaten the TARDIS!" – CHRIS

At this critical point Auntie and Uncle drop dead, helping the Doctor to realise that Idris isn't long for this House and that he'd better crack on. Luckily he's in a TARDIS junkyard, so he can cobble together a new one.

Despite being notoriously cagey about his own moniker, the Doctor's keen to know what the TARDIS' real name is. She remains coy, only mentioning what he calls her: "Sexy."

"I like the idea that the Doctor and the TARDIS would have an intimate relationship," says Emma, "but I somehow feel like it would be beyond sexual…"

House is captivated by all the corridors in his new digs as he stalks Amy and Rory through them. Will is slightly confused by what he sees: "There aren't any doors or anything. I'd expect to at least find Adric's room at some point. Probably still full of calculators and an abacus."

The Doctor's 'Scrapheap Challenge' TARDIS is taking shape, but Idris isn't greatly impressed with his technical expertise – pointing out that he can't even follow a simple 'Pull to Open' instruction on 'her' doors.

But Michael is ready for her. "'Pull to Open' refers to the door on the panel that has the phone behind it, doesn't it?" he says.

"Just be grateful she hasn't brought up the shape of the windows," quips Will.

"That's a rather beautiful, ramshackle console though," says Emma. "Wasn't it a *Blue Peter* competition winner who designed it?"

Indeed it was, Emma, and it joins the Abzorbaloff and Sad Tony at number three on the list of amazing things that *Blue Peter* viewers have invented for *Doctor Who*.

"This moment in the TARDIS graveyard is nice but I'm still not feeling it," admits Will. "I just don't buy that she's the TARDIS. It's just a machine. I don't believe it's genuinely sad."

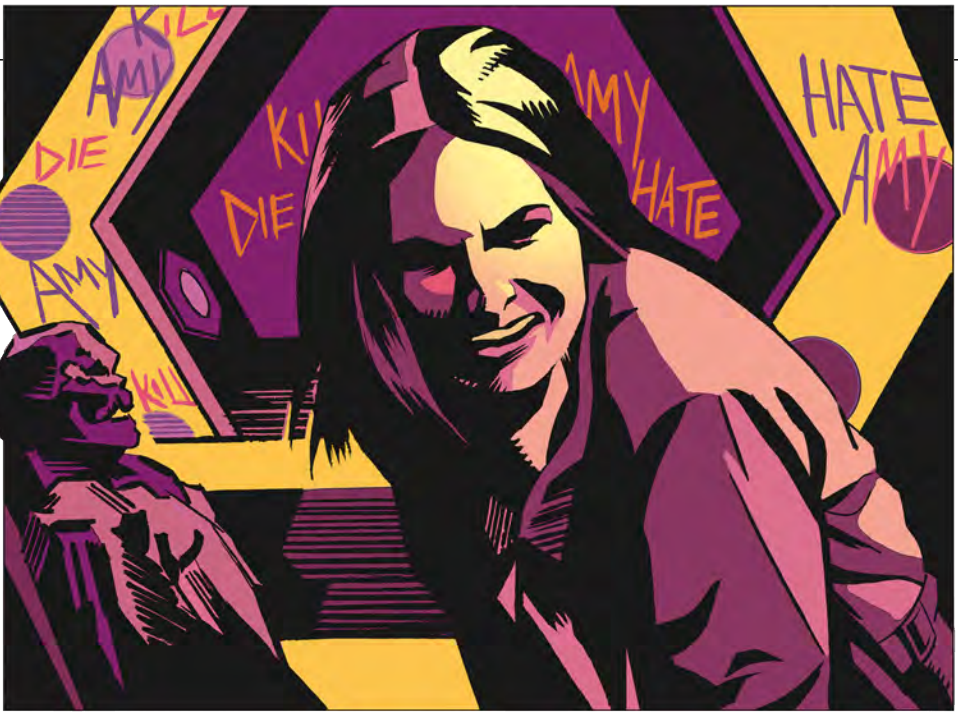
Sad Tony? Sad Will, more like!

"I don't mind the idea that the TARDIS would have human-seeming emotions," shrugs Emma. "Like she says, we're bigger on the inside too."

"'I always took you were you needed to go' is nice," admits Will. "I was almost sold there."

So what have Amy and Rory been up to? Well, the usual really – running up and down some corridors, Rory waiting for Amy for a boggling amount of time, then her thinking he was dead, except he wasn't really. Just an average day.

"Bit bored of Amy and Rory back in the TARDIS," says Michael. "If ever a story needed to focus on the Doctor, then this is the one." ►



◄ As the Doctor and Idris successfully launch themselves into the Vortex in pursuit of the TARDIS, they direct Amy and Rory to a familiar space.

"The old control room!" gasps Will. "Gosh, I really miss it. Can it stay?"

Chris approves, too: "So, the TARDIS stores all of the past, present and future control rooms? What a novel idea!"

"I hope she's got the rubbish washing-up bowl design from *The Time Monster* in there somewhere," chuckles Michael.

House sends Nephew into the old control room to dispatch Amy and Rory, but typically for an Ood, he has no luck whatsoever, and is promptly flattened by the Doctor and Idris' makeshift TARDIS when it lands.

"Could the Doctor's 'Another Ood I failed to save' have been any more flippant?" complains Will, who is suffering from a sense-of-humour failure.

The Doctor brings Amy and Rory up to speed on who Idris really is.

"I'm not really sure I understand what House is or what his motives are," says a puzzled Emma. "It's not just hunger but malicious boredom, too?"

House decides to cut to the chase and kill everyone by deleting the old control room – but he reckons without the hardwired failsafe, which transfers any living things back to the main control room. Idris releases the TARDIS Matrix back to its rightful home, turfing House out in the process.

"House wasn't very hard to beat in the end, was he?" observes Will.

"For an all-powerful psychic entity, he was pretty stupid," says Chris, "but I do love the idea that the TARDIS saves the day by basically beating him up."

Sadly, Idris's body is almost at the end of its life, but there's still a remnant of the Matrix in there somewhere.

"The Doctor is so sad when the TARDIS says hello," says Michael wistfully. "What a great scene for Matt Smith. Gets right to the heart of the Doctor."

"That is hard to watch," admits Chris. "All those years, that love and friendship, and they're playing it so, so well."

Will has no time for such sentimentality. "Good thing she vaporised or they'd be stuck with a corpse on the steps," he says, harshly. "The Doctor, incidentally, doesn't appear to have taken any interest in who Idris herself was. Not wild about that."

"Yes, it's also strange that the Doctor never actually gets that angry with House at how awful he's been," says Emma.

> **"The old control room! I miss it. Can it stay?"** – WILL

Later, Rory looks in on the Doctor as he puts a firewall around the Matrix to prevent any further funny business.

"I like the scene between Rory and the Doctor. It's important that they have a friendship," says Michael.

Rory mentions that Idris kept repeating a phrase she said would be important to them – "The only water in the forest is the river."

"River? Well, River Song then, presumably," says Will, who then sums up the episode. "I really didn't go for it. Sorry. The situation was contrived, the characters were over the top, the plot was wafer-thin and I couldn't get into the underlying conceit at all. It had some cool moments but I can't think of an episode we've watched that I've enjoyed less."

"Oh come on," says Emma, "it was better than the pirates episode! Some of this was quite beautiful. I liked the surface banter and some of the deeper moments about always taking him where he was needed…"

Michael thinks it was, "sort of okay. Nothing ever quite gelled for me, sadly. Should have been bold, brave and getting right to the core of what the programme is about. It wasn't."

Chris is more positive. "An odd detour for the show in that it felt like a much bigger idea than a middle-of-the-series episode," he says, "but as it was told on a small scale it worked tremendously. Neil Gaiman's fairytale sensibilities lend themselves very well to the world of *Doctor Who*. And Suranne Jones was wonderful – perfect casting to bring the TARDIS to life!"

Seems like *The Doctor's Wife* didn't take all of the Time Team where they needed to go, but perhaps they'll have better luck next time.

"Creepy clone monsters!" enthuses Will as the 'Next Time' trail plays. "That looks more like it!" DWM

AND YOU SAID...

SAM FOXTON: *The Doctor's Wife* was a superb episode which both added to the mythology of the show and explained – finally! – why the Doctor always seems to end up in trouble.

ADRIAN PORTER: The central idea of the story – that of a TARDIS being a young woman – was first explored with the character of Compassion in Virgin Books' *New Adventures* novels in the 1990s. But the idea is used to its best effect in *The Doctor's Wife*.

MARTIN PAXMAN: So now we know. The Doctor didn't steal the TARDIS… it was the other way round! Pure genius!

KATIE CARPENTER: I never thought I'd see the Doctor kiss the TARDIS. And I certainly never thought that it would reduce me to tears!

AMELIE ROSS: Seeing the old TARDIS control rooms gave me such a rush! I just wish we'd seen the original version from 1963, too. That would have made this episode perfect.

The Time Team will be soon be watching *The Rebel Flesh* and *The Also People* – send your comments about these episodes to *dwm@panini.co.uk* and you could be in a future issue!

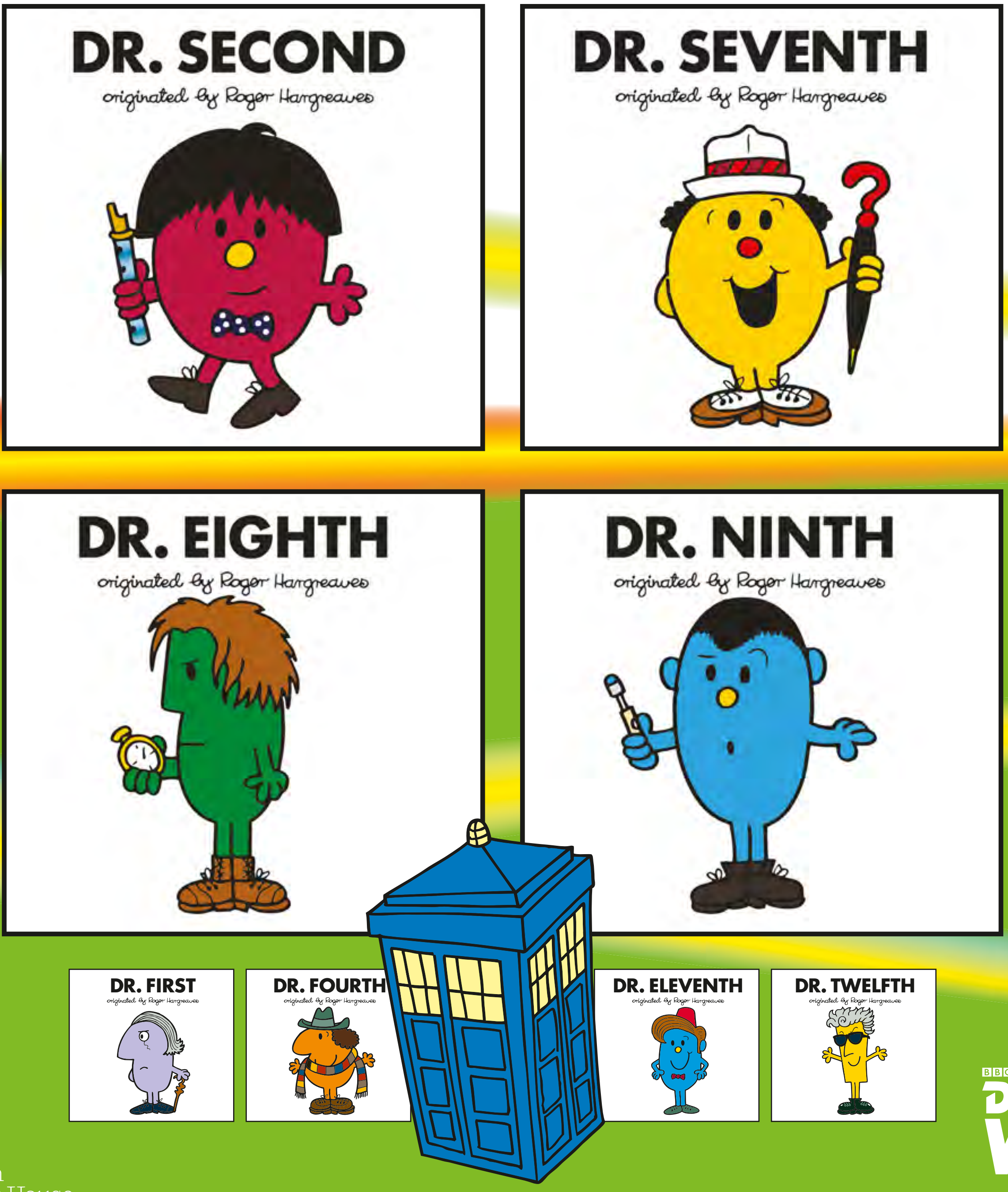
CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR...	1,987
ONE OR MORE REGULARS RENDERED UNCONSCIOUS...	255
ONE OR MORE REGULARS INCARCERATED...	313

ADVERTISEMENT

THE GREATEST MASH-UP IN THE WHONIVERSE HAS LANDED

Doctor Who Meets the World of Hargreaves

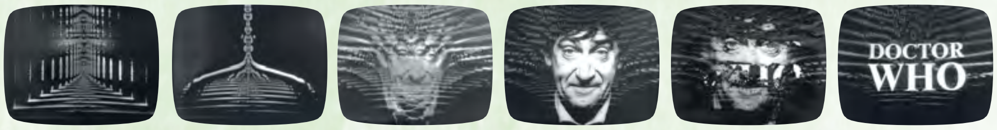

DR. SECOND
originated by Roger Hargreaves
DR. SEVENTH
originated by Roger Hargreaves
DR. EIGHTH
originated by Roger Hargreaves
DR. NINTH
originated by Roger Hargreaves
DR. FIRST
originated by Roger Hargreaves
DR. FOURTH
originated by Roger Hargreaves
DR. ELEVENTH
originated by Roger Hargreaves
DR. TWELFTH
originated by Roger Hargreaves

Penguin
Random House
UK

doctorwhochildrensbooks.co.uk

BBC
DOCTOR
WHO

© 2017 THOIP and BBC Worldwide.



The Fact of Fiction

Scratching beneath the surface of *Doctor Who*'s most fascinating tales...

Fury from the Deep

In her last adventure with the TARDIS crew, Victoria helps to defeat a deadly parasite from beneath the sea...

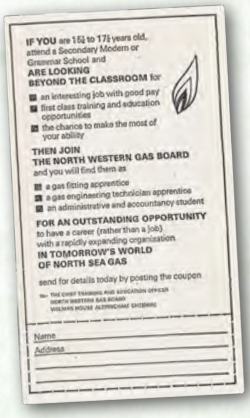
FEATURE BY **ALAN BARNES**

"Gas from the sea?" boggles the Doctor's companion Jamie, early on in Episode 1 of *Fury from the Deep*. "Oh, who are you trying to kid?" At the time of transmission, viewers didn't need 'vision-phones' to tell them that the Doctor's latest terrifying adventure was set in a future Britain... because gas from the sea *was* the future of Britain. On 2 April 1968, with *Fury* still just part-way through, 15-year-olds were targeted by a newspaper advertisement placed by the North Western Gas Board, tempting school leavers into careers in 'Tomorrow's World of North Sea Gas'.

We've forgotten how *new* this was. In 1959, Shell-Esso discovered a huge gas field near Groningen, in the Netherlands – suggesting that vast reserves of natural gas might lie under the North Sea. In September 1965, the British Petroleum drilling rig *Sea Gem* – a 250-foot-long platform described in the *Observer* as rising 'out of the grey water like a ten-legged monster' – first struck natural gas at just over 9,000 feet below. The next September, a 44-mile-long, 16-inch wide pipeline was completed, connecting the West Sole gas field to BP's Easington Terminal in Yorkshire; the first supplies of natural gas from the North Sea were 'landed' there on 7 March 1967 – via a pipeline that looked very like the one seen by Jamie.

But *Fury* wasn't just about the horror in the pipes. North-western viewers of its second instalment would have been all-too-aware that 800 homes in the Saddleworth region had begun to receive gas direct from the North Sea on 18 March 1968 – *ie*, the previous Monday. As reported in *The Guardian*: '... engineers visited each house to turn off the old supply and connect the old one. This will be repeated throughout the region for the next few years until, by the mid-1970s, the whole North-west is supplied by natural gas.' In other words: the gas engineers were coming... to *your* house... someday soon.

Mr Oak and Mr Quill were on their way.


IF YOU are 15½ to 17½ years old, attend a Secondary Modern or Grammar School and
ARE LOOKING BEYOND THE CLASSROOM for
- an interesting job with good pay
- first class training and education opportunities
- the chance to make the most of your ability

THEN JOIN THE NORTH WESTERN GAS BOARD
and you will find them as
- a gas fitting apprentice
- a gas engineering technician apprentice
- an administrative and accountancy student

FOR AN OUTSTANDING OPPORTUNITY
to have a career (rather than a job) with a rapidly expanding organisation
IN TOMORROW'S WORLD OF NORTH SEA GAS

send for details today by posting the coupon

To:- THE CHIEF TRAINING AND EDUCATION OFFICER
NORTH WESTERN GAS BOARD
WILMAN HOUSE ALTRINCHAM CHESHIRE

Name
Address

Episode 1

FIRST BROADCAST: 16 MARCH 1968

Descending from the skies, the TARDIS settles on the sea.

■ This unusual opening sequence survives since it was reused in the extant tenth and final episode of *The War Games* (1969), for a scene in which the Doctor sought to escape his own people by landing on a distant planet.

■ Originally, writer Victor Pemberton had the TARDIS materialising in more conventional fashion, on the edge of a cliff.

■ This replacement sequence was only made possible because director Hugh David was able to call on one of two helicopters hired for use in other sequences due to be filmed on location near Margate – in this case a Hughes 300, piloted by Mike Smith.

■ To achieve the effect, a quarter-size model TARDIS was hung by piano wire from the copter's winch. What you can't see, however, is production assistant Michael Briant (later a *Doctor Who* director himself) balanced precariously on the copter's skid some 300 feet high in the air, so he could see to tell pilot Smith when to stop and hover!

Dr Who (Patrick Troughton) rows his companions Jamie (Frazer Hines) and Victoria (Deborah Watling) to shore in a dinghy.

■ "I think by the hammering the TARDIS has got, you've gone and spiked it," says Jamie, in a line that might more plausibly have come from the mouth of an eighteenth-century Highlander than the one he was given in the script: 'I reckon the Tardis [sic] must have blown a fuse or something!'

Spotting large lumps of spume, the Doctor and Jamie pause to fling foam.

■ Victoria quite rightly informs us that you often get foam on the sea shore. This is created when air bubbles form in churned-up breakwater containing significant quantities of dissolved algae, or other organic matter.

Jamie spots a pipe... marked 'Euro Sea Gas'. Curious, the Doctor uses a device he calls a sonic screwdriver to open a metal box bolted to the pipe.

■ Evidently, Pemberton envisaged a much mightier pipe – since stage directions required Jamie to help the Doctor 'scramble up the side'. Then: 'He sits on top, takes from his pocket something whih [sic] looks like his own version of a screwdriver...'

■ Neither the Doctor's description of the device as a "sonic screwdriver", nor the fact that it uses "sound waves" to undo the box, featured in the script. Michael Briant reasoned that the bolts seen on the prop box would have been secured by nuts on the other side – meaning they couldn't be 'unscrewed' as such, hence the need for an alternative. And so a *Doctor Who* icon was created.

Frazer Hines, taking a break from playing Jamie and drying off, during filming of Episode 1.

“It’s down there... in the darkness... in the pipeline... waiting.”

The Doctor (Patrick Troughton) listens to the gas pipe, while a concerned Victoria (Deborah Watling) looks on.

They hear a throbbing noise inside the pipeline... but they’re being watched through telescopic sights, relayed to a TV monitor. A gunshot rings out, and the Doctor falls – followed by Jamie, then Victoria.

■ In Pemberton’s novelisation of his scripts (Target Books, 1986), snow is beginning to fall when Victoria sees, standing in the dunes a short distance away: ‘the towering figure of a man, wearing a shiny black uniform and helmet. In his hand... the telescopic rifle which had brought down the Doctor and Jamie.’ More black-uniformed figures emerge from the mist, plus ‘two odd-looking men, one tall and thin, the other small and fat. Both were wearing white medical tunics and caps.’ These are Mr Quill and Mr Oak, we presume – who we’ll meet properly later.

■ According to stage directions: ‘We see the three spread-eagled on sand.’ Hugh David’s camera directions called for an unusual ‘Ripple mix’ to the next scene, as Victoria wakes...

Tranquilised, the travellers come to in the Control Hall of a gas refinery – where white-coated second-in-command Harris (Roy Spencer) asks his belligerent boss Robson (Victor Maddern) if they might be given the antidote.

■ In his novelisation, Pemberton gives Harris the first name ‘Frank’.

■ Two years earlier, Roy Spencer had been Guardian Manyak in *The Ark* (1966).

■ Two engineers came forward to deliver the U-4 gas antidote to the travellers – via small cylinders with mouth-pieces attached. ►

ESSENTIAL INFO

■ Victoria’s last hurrah had its genesis in writer Victor Pemberton’s *The Slide*, in which a New Town was menaced by an eruption of living mud. *Doctor Who* story editor David Whitaker rejected Pemberton’s pitch in September 1964 – but an alternate version, stripped of *Doctor Who* elements, found favour with BBC Radio script editor Peter Bryant… and *The Slide* eventually aired as a seven-part Sunday night serial on the Light Programme between 13 February and 27 March 1966. Later, when Bryant stood in for producer Innes Lloyd on *The Tomb of the Cybermen* (1967), he took Pemberton on as his short-term story editor. Freelance again, Pemberton proposed a radical reworking of *The Slide*, with the New Town becoming a North Sea gas refinery and the living mud, living seaweed…

■ Commissioned under the title *Doctor Who and the Colony of Devils*, six draft scripts were delivered by Wednesday 22 November 1967. Around Christmas, Victoria actress Deborah Watling surprised the production team by announcing her intention to depart the series following the conclusion of her most recent contract – which expired with *The Colony of Devils*, which was reworked accordingly. Former actor Hugh David was again hired to direct, following on from *The Highlanders* (1966-67).

■ Location sequences – involving two helicopters – were filmed in the Thames Estuary and at Botany Bay, west of Margate, between Sunday 4 and Tuesday 6 February 1968. This was followed immediately by three days’ pre-filming at Ealing, for sequences involving messy (and potentially dangerous) foam effects, including the Harrises’ bedroom (in Episode 3), the Control Rig cabin (in Episodes 5 and 6) and the Impeller Shaft (in Episode 4). Ground-based helicopter scenes were filmed at Denham Aerodrome on Monday 12 February. The first two episodes were recorded at Lime Grove on two successive Saturdays – 24 February, then 1 March – before the Control Hall and Pipeline Room sets were erected at Ealing, where foam sequences for Episode 6 were pre-filmed on Tuesday 5 and Wednesday 6 March. Episodes 3 to 5 were recorded at Lime Grove over the next three Saturdays, before the final episode was mounted at Television Centre on Friday 29 March.

Filming the dramatic helicopter sequences for the final episodes.

■ 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (in 1969), Hong Kong and Singapore (in 1970) and finally Gibraltar (in 1973) – but Enterprises’ prints of all four episodes are presumed to have been junked circa 1974. In March 1967, Hugh David’s *The Highlanders* had been the first *Doctor Who* serial to have its original two-inch videotapes wiped by the BBC Engineering Department; late in 1974, by cruel irony, David’s only other *Doctor Who* became the last.

■ Various short clips, including several cut for Australian transmission, have survived, however – along with fan-made soundtrack recordings, later released on cassette then revised for CD, plus off-screen ‘telesnaps’ for all four episodes (printed in full in **DWM** Special Edition issue 36). *Fury from the Deep* ranked 69th in **DWM**’s ‘First 50 Years’ poll of 2014.

TROUBLESHOOTING

Reviewing Episode 1 for the *New Statesman* on Friday 22 March 1968, critic Francis Hope noted how it contained several 'angry clashes of masterful executives which are straight out of *The Troubleshooters*' – a reference to the then-popular BBC drama serial about the international Mogul Oil company and its globetrotting executives, principally managing director Brian Stead (Geoffrey Keen), his assistant and rival Alec Stewart (Robert Hardy) and Australian field agent Peter Thornton (Ray Barrett). Having begun life in 1965 as *Mogul*, the saga was nearing the end of its 26-episode fourth season at the time, with new episodes airing every Friday night throughout transmission of *Fury from the Deep*. 'It is one thing to avoid ludicrous monsters,' sniffed Hope, 'and another to fall into the old television idiom of romanticised documentary.'

Inevitably, several *Troubleshooters* episodes referred directly to the quest for North Sea gas and oil. The previous November, story editor Anthony Read (later a *Doctor Who* writer and script editor) recalled in the *Radio Times* how the series' very first episode "told of gas being discovered in one specific area of the North Sea", and that: "Shortly after we recorded it, gas was found – precisely at the spot that Mogul found it."

JANUARY 28—FEBRUARY 3
Radio Times
BBC-1
tv
BBC-2
SIXPENCE
MIDLANDS AND EAST ANGLIA
THE TROUBLESHOOTERS are back
BBC-1, MONDAY
SEE PAGE 17

◄ **Robson accuses the Doctor of sabotage – and orders Harris to lock all three in a cabin. Harris explains that they've lost contact with one of their rigs, hence Robson's suspicions. Meanwhile, Harris' wife Maggie (June Murphy) finds her way out of the compound blocked by metal bars.**

■ Six years prior to *Fury from the Deep*, June Murphy had played Cora in a *BBC Sunday Night Play*, *Sparrow in a Cage* (broadcast 4 March 1962) – in which Hugh David had taken the part of the title character, one Johnny Sparrow. ('A beautiful model girl photographed in Cardiff Docks!' began the *Radio Times* synopsis. 'But the camera is focused on a bullion cage...') She went on to play 3rd Officer Jane Blythe in *The Sea Devils* (1972).

A guard (voiced by Peter Ducrow) tells her that no-one may enter or leave without a pass from Robson.

■ The guard wasn't seen on screen; rather, he addressed Maggie via a loudspeaker to one side of the bars.

■ Hugh David had already directed one-time Radio Caroline DJ Peter Ducrow (1917-76) as a 'Mr Jessup' in an episode of twice-weekly serial *The Newcomers* (broadcast 22 February 1966). Ducrow – next-door neighbour to sometime First Doctor scriptwriter Donald Cotton – had since portrayed masked malefactor The Face in seven episodes of swinging adventure series *Adam Adamant Lives!* (1966-67).

Taken to a crew cabin, the Doctor tells Harris that he heard movement inside the pipe. In the Control Hall, Price (Graham Leaman) succeeds in making contact with Carney (John Garvin) on Rig D... who tells Robson that "Everything's under control" before contact is again lost.

■ Previously the Controller in *The Macra Terror* (1967), Graham Leaman (1920-1985) would later feature as the Ice Warriors' Grand Marshall [sic] in *The Seeds of Death* (1969), and as a Time Lord in both *Colony in Space* (1971) and *The Three Doctors* (1972-73).

■ John Garvin had played a 'Major Philippe Pelletier' opposite Hugh David's 'Charles Exelmans' in *Souvenir*, an instalment of the BBC thriller anthology *Suspense* (broadcast 3 June 1963). Long before that, though, Garvin and David numbered among the cast in a *BBC Sunday Night Theatre*: *Arrow to the Heart* (20 July 1952).

■ Robson's aside to the returning Harris – "Price is getting too old for his job" – was scripted as "Stupid inefficient...! Blake's getting too old for his job!" A Corporal Blake featured in the preceding adventure, *The Web of Fear* (1968) – hence the last-minute change of character name.

The Chief Engineer (Hubert Rees) reports a drop in pressure – suggesting to Harris that something must be blocking the pipeline, like the Doctor thought.

■ As per the television version, the Chief Engineer goes unnamed in Pemberton's novelisation: 'The safe running of the Refinery impeller had preoccupied the Chief's life for so many years now. To many, he *was* the impeller. They called him the "Chief" mainly because few even knew his real name.'

■ Abergavenny-born Hubert Rees (1928-2009) had been the Chamberlain in *Richard the Lionheart: The Lord of Kerak* (broadcast 12 October 1962), an episode of the Danziger Productions adventure series in which Hugh David had also made an appearance (as 1st Knight). More recently, Rees had featured as Lt Boxer in the David-produced naval drama *Death Happens to Other People* (27 June 1967). He later played blundering World War One officer Captain Ransom in *The War Games* (1969), then Antarctic scientist John Stevenson in *The Seeds of Doom* (1976).

Harris goes to fetch papers from his briefcase, which record three weeks' worth of fluctuations in pressure... unaware that the file has been taken by someone wearing white gloves. Jamie tries to escape the cabin via a ventilator grille... into the corridor outside, where Harris asks Maggie to look for the missing file in his study. Jamie finally exits the grille... only for Victoria to open the door, having picked its lock with a hairpin.

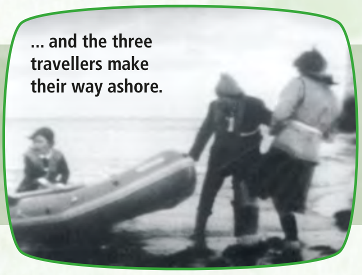
■ Since when has Victoria been able to pick a lock? Such a skill would have proved useful in (for example) Episode Four of *The Abominable Snowmen* (1967), when she was locked up in a cell with monk Thonmi (played by Pemberton's partner, David Spenser); or as recently as Episode 3 of *The Web of Fear*, when she and the Doctor found themselves locked into the Common Room at Goodge Street (the Doctor's sonic screwdriver would have been more than handy on that occasion, too!).

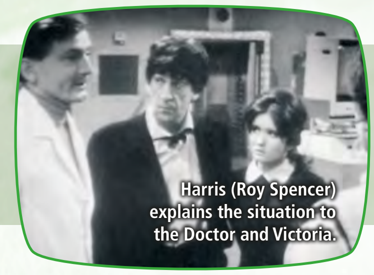
Peering in through a porthole, the Doctor recognises the noise he heard on the beach from Baxter's description.

Maggie finds the missing file – but is stung by a clump of seaweed, interleaved in its pages. Meanwhile, Van Lutyens (John Abineri) – representing the Dutch stake in Euro Sea Gas – has returned from the Control Rig, whose crew seem "restless".

■ The Dutch diss muttered by Van Lutyens in the departing Robson's direction – which includes the word "*stomme*" ('stupid') and the phrase "*idiot Engelsman*" (work it out for yourself) – wasn't scripted.

The TARDIS lands on the sea...


... and the three travellers make their way ashore.


Harris (Roy Spencer) explains the situation to the Doctor and Victoria.

Seaweed that stings!

Control Rig Chief Baxter (Richard Mayes) hails Robson, claiming that something has got inside the pipeline; something that makes a thumping sound – like a heartbeat.

■ A sinister heartbeat had also been central to Pemberton's radio serial, *The Slide* (1966). In the fourth episode – titled simply *Heart-Beat* – Professor Josef Gomez (later Master actor Roger Delgado) instructs his associate Professor Robert Landers (Rolf Lefevre) to listen closely to a "rhythmical pulsation" detected in a sample of the living mud menacing Redlow New Town. "It can't possibly be a heart!" exclaims Landers. "Oh yes, Robert – indeed it possibly can!" replied Gomez. "Every living creature must have a centre – it has to!"

■ Both heartbeats echoed Edgar Allen Poe's short story *The Tell-Tale Heart* (1843), in which a murderer is haunted by the sound of his victim's still-pounding heart.

Peering in through a porthole, the Doctor recognises the noise he heard on the beach from Baxter's description… and orders Victoria back to the cabin.

■ In the transmitted version, Victoria simply accedes to the Doctor's request (or so it seems). As scripted, the Doctor explained, patronisingly: 'Not the sort of job for a young girl' – then, '(over-riding her objections)' told her to stay in the bunk room. (Jamie's parting gloat wasn't scripted.)

In the Oxygen Store, a tall, thin man wearing white gloves and a gas mask is opening oxygen cylinders. Hearing Harris approaching down the corridor, Victoria ducks inside the store… only to be locked inside by the exiting saboteur, who opens an emergency ventilator into the store.

Exploring the Pipeline Room, the Doctor again detects the heartbeat sound. Suddenly: Victoria's cries for help echo all around the refinery. A mass of foam and seaweed is surging from the open ventilator – tendrils reaching out. Victoria screams.

■ In Hugh David's camera directions, the cliffhanger shot was described as: 'LS [long shot] VICTORIA' taken from a 'H./A.' [high angle] with 'foam & seaweed in fgd' [foreground]. Then, as Victoria screamed: 'ZOOM INTO BCU' [big close-up]!

Victoria, the Doctor and Jamie discover a huge gas pipeline, covered in seaweed.

The Doctor gets ready to use his sonic screwdriver to open the pipe's inspection hatch.

Episode 2

FIRST BROADCAST: 23 MARCH 1968

The Doctor and Jamie locate Victoria… but the weed creature has gone by the time they enter the store. Arriving, Robson dismisses the "hysterical" Victoria's story, but Van Lutyens insists that he smelled toxic gas in the room. Meanwhile, Harris has gone to see Maggie, who feels unwell after being stung by the seaweed… which pops and hisses on the patio, where she threw it.

■ "I'll go back and see if Doctor Patterson's returned yet from Rig D," says Harris. In Pemberton's scripts, the ever-elusive medico's name was always given as 'Doc Patterson'.

The Doctor follows Robson to the Impeller Room, where the pump is slowing. Harris arrives, asking the Doctor to take a look at his wife. At the Harrises' quarters, Maggie answers the door to two "maintenance controllers" – short, fat Mr Oak (John Gill) and tall, thin Mr Quill (Bill Burridge).

■ "We are maintenance controllers, madam," says Oak. As scripted, he repeatedly addressed Maggie as 'Madame'.

■ "My name is Mr Oak and this is my colleague, Mr Quill," he continues. Originally, the mute Quill was 'Mr Swan'; his moniker was adjusted at a very late stage, when someone clocked the fact that a 'Swann' (with two ns) had featured in the last-but-one adventure, *The Enemy of the World* (1967-68). The change was made at such a late stage that (as with Blake/Price) the camera script still contained multiple references to 'Swan' – so many, in fact, that to avoid confusion, someone felt compelled to add an emphatically underlined note to the stage directions, elsewhere in the episode: '(NB Any reference to "Swan" should read "Quill")'!

■ Told that Harris is at the compound, Oak replies, "Oh dear, that does make it rather difficult…" Here, Hugh David couldn't resist the opportunity to make a visual joke out of the physical disparity between Oak and Quill – or so it seems from his camera direction: 'CU OAK. TILT UP to QUILL'.

■ Pemberton later described Oak and Quill as ►

◄ "a sort of evil Laurel and Hardy", after the legendary film comedy duo 'Stan and Ollie', of whom the writer was a devoted fan – so much so that he'd contrived to meet the pair backstage at the Finsbury Park Empire after one of their shows in February 1954, and thereafter kept up a long-standing correspondence with (tall, thin) Stan (who, like Oak, shared his surname with a tree).

■ Hugh David had directed Oak actor John Gill (1912-2007) in several previous productions: as series regular 'Fidgett' in three episodes of Midlands council saga *Swizzlewick* (*A Threat from Outside*, *A Spy in the Camp* and finally *A New Plan*, broadcast 5-26 October 1964); as a Witness in *The Friendless Lady*, an episode of courtroom drama *Jury Room* (1 August 1965); and as minor recurring character Bill Fletcher in two episodes of New Town serial *The Newcomers* (4 and 22 February 1966).

■ Bill Burridgehad already played a Priest in Episode 1 of *The Underwater Menace* (1967) – but more frequently featured in *Doctor Who* as an uncredited extra: as a Savage in *The Savages* (1966); as a Villager/Coven Member in *The Dæmons* (1971); then as a masked Draconian in *Frontier in Space* (1973).

■ As Maggie lets the sinister duo in, Oak calls for "The bag, Mr Quill..." The scene ended with the camera direction: 'Fast push in on white gloves' – Quill's, we presume, telling the audience that Quill was the man who stole Harris' file, and trapped Victoria in the Oxygen Store.

With pressure building in the pipeline, Robson orders a release valve vented. Back at the Harrises', Maggie has taken to her bed...

■ Stage directions specified: 'Her face is covered by her hands, shielding her eyes from the light...' Again, this is reminiscent of *The Slide*, in which persons affected by the living mud become highly sensitive to even normal light – such as schoolteacher Janet Marshall (Elizabeth Proud). In the third episode, *Analysis*, Dr Ken Richards (David Spenser) visits his fiancée Janet in hospital, who tells him: "The light hurts my eyes. I prefer being in the darkness..."

In the kitchen, Oak dons white gloves to hide seaweed fronds sticking out from his sleeves.Quill opens the door to the patio... and a mass of foam and weed surges over the step.

The weed creature (Peter Day) attacks!

Next, they go to the bedroom, and – through blackened mouths – breathe toxic gas over Maggie, causing her to collapse.

■ The Australian Film Censorship Board edited several sections from film prints of *Fury from the Deep* before clearing the serial for transmission early in 1969. The single most substantial cut was to remove the Harris' bedroom scene in which Oak and Quill breathe toxic gas over Maggie, beginning with Maggie seeing the pair reflected in her bedroom mirror and ending with the shot of gas venting from the pipeline on the beach – 54 seconds' footage in all. But Australian viewers' loss turned out to be everyone's gain, since the cut *Fury* sequences – along with several other censored moments from the fourth and fifth series (1966-68) – were later found to have been retained in an Australian archive. Returned to the BBC late in 1996, the *Fury* clips later featured as part of the DVD compilation *Doctor Who: Lost in Time* (2004).

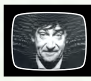
The Chief Engineer reports that the pipeline pressure is back to normal... but then Price reports that he's now lost contact with Rig C. Arriving at the Harrises', Jamie sneezes – alerting the Doctor to the presence of gas... and so Jamie smashes a window.

■ As scripted: 'Jamie looks around for something to break open the window. He takes hold of a wooden chair. In a split-second decision he has smashed open the window, splintering glass everywhere.' Camera directions insist this was done in a 'wide group shot', with Jamie held in the background – so it seems quite possible that Frazer Hines simply threw the chair out of vision, at which point 'glass smash' sounds were played in.

The Chief Engineer calls Robson into the Impeller Room, where the impeller slows... then stops. Maggie's in some sort of coma, thinks the Doctor... who suggests that the seaweed was placed in Harris' file in order to sting Harris, not his wife. When Van Lutyens tells Robson that there's "something alive in the pipeline", Robson orders him out...

■ "You've been unnerving my crew. Now you... get out!" barks Robson. As scripted, his speech was rather more colourful: 'Van Lutyens, I'm warning you! You're stirring up my men and they're all behaving like a bunch of hysterical schoolgirls! Now get out of here!'

The sinister heartbeat resounds through the Impeller Room. "It's down there... in the darkness... in the pipeline... waiting," says Van Lutyens.



Episode 3

FIRST BROADCAST: 30 MARCH 1968

"It's down there... in the darkness... waiting," says Van Lutyens.

■ The end of Episode 2 was re-recorded for Episode 3 – which is why (among other differences) Van Lutyens no longer says that 'it' is "in the pipeline"; and why Robson now says he thought the Dutchman would "get his face in", not his "nose" – then complains that Van Lutyens has been "upsetting" his "crews" (plural), not "unnerving" his "crew" (singular).

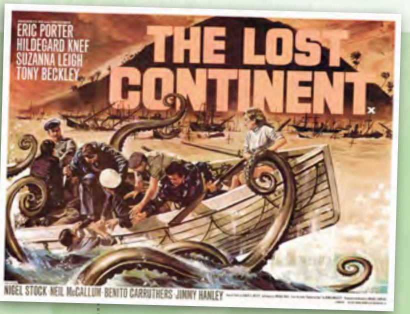
At the Harrises', Victoria believes she's seen a stray clump of seaweed move... so the Doctor lifts it with a pencil and puts it in a polythene bag. Having left Maggie sleeping, the Doctor and his companions are soon back in the TARDIS...

■ ... in a hitherto-unknown laboratory area, so off-screen telesnaps suggest. But is it? The

WEED KILLERS

In Episode 3, the Doctor consults a dusty tome that refers to entirely fictional legends about deadly seaweed in the North Sea… but similar has been said to exist elsewhere. Ships supposedly became entangled in the *Sargassum* weed that infests the North Atlantic region known as the Sargasso Sea – as mentioned in Jules Verne's *Twenty Thousand Leagues Under the Sea* (1870), for example. Oddly, a species of carnivorous seaweed turns up in Hammer Film Productions' Sargasso-set Dennis Wheatley adaptation *The Lost Continent* (1968); filmed just a few months before *Fury from the Deep* entered production, *The Lost Continent* featured Robson actor Victor Maddern (1928-93) as a mutinous ship's mate.

The weed has a science-fictional antecedent, too, in the Mars-grown Red Weed that threatens to strangle the British Isles (if not the whole planet) in HG Wells' *The War of the Worlds* (1897). Whenever the Red Weed encountered water, writes Wells' narrator, 'it straightway became gigantic and of unparalleled fecundity…'



camera script indicates nothing more specific than plain ‘INT. [interior] TARDIS’; and the Target novelisation states that we’re simply in a corner of the control room that was ‘beginning to look like a medical laboratory’.

■ More importantly: *how did the Doctor, Jamie and Victoria get back to the TARDIS so quickly?* So far as we know, the Ship is still floating on the surface of the sea, a good hard row from the shoreline (that’s where it’ll be at the end of Episode 6) – but somehow its crew have got back there in less time than it takes Harris to return to the Control Hall, to request orderlies from the Medicare Unit to attend to Maggie (which is what happens in the next couple of scenes). Perhaps the TARDIS is anchored by some technological means, and the tide has since gone out – meaning they simply walked there? Even so: as Jamie pointed out just before they left the Harrises’, they’re still supposed to be prisoners, so they’d have to have walked a very significant distance across the beach without being seen by the camera that targeted them back in Episode 1 (a camera they don’t know about to avoid!).

■ None of this would matter, of course, if the TARDIS were still situated where Pemberton had originally meant it to land – on a nearby cliff…

While the Doctor releases natural gas into a watertank containing the weed clump, Victoria uses a Bunsen burner to prove the weed is giving off gas. Through a microscope, Jamie sees “little wriggly things” in the weed…

■ “There’s molecular movement!” exclaims the Doctor – which, as scripted, prompted him to push a button, and: ‘Lights fade into near darkness as a flap on the wall reveals a projector screen… He presses another button and the microscope slide appears on screen…’

In the Control Hall, Robson upbraids Harris for leaving the “prisoners” unattended.

■ “My wife is ill,” Harris tells Robson – which prompts the quite startling response: “What’s the matter with her, she got a hangover?” Camera directions indicated that we saw Maggie take a drink back in Episode 1, just before she made a ‘vision-phone’ call to Price, shortly after being stung: ‘BCU MAGGIE’s hands. TILT UP as she picks up bottle and glass…’ Were we meant to infer, then, that Maggie has a drink problem? As scripted, Robson should have said, ‘What’s the matter with her, a headache?’ – which was followed by the stage direction: ‘Harris tries to fight back his rising anger…’ Arguably, the ‘headache’ line would have been even worse, with its nudge-wink implication that all is not rosy in the Harrises’ marital garden.

The impeller restarts… then stops just as suddenly, prompting a series of wild outbursts from Robson – who’s “cracking up”, Van Lutyens tells Harris and the Chief Engineer. Meanwhile, the Doctor has produced an old tome depicting a seaweed monster supposedly sighted by eighteenth-century North Sea mariners – which Victoria confirms was the creature she saw.

■ Early on in *The Slide*, it’s reported that ominous tremors in the English Channel have been “mentioned in manuscripts dating back as far as the twelfth century…”

Harris is concerned for his wife, Maggie (June Murphy).

Gas makes Jamie sneeze – alerting them all to the fact that the clump in the water tank is now surrounded by foam, and about to climb out. The weed is feeding off natural North Sea gas, confirms the Doctor.

■ In *The Slide*’s third episode, *Analysis*, a sample of ‘living mud’ is placed in a tank for the purposes of scientific study – but it soon expands to three times its original size, until it looks “like a great octopus, just waiting to stretch out”. In the cliffhanger, it smashes its way out of the tank.

Together, Harris, Van Lutyens and the Chief Engineer try to reason with the paranoid Robson. Enraged, Robson storms off to his cabin…

■ In Pemberton’s novelisation, Robson’s cabin contains a single human touch: a small framed photograph on a cabinet beside the bunk, showing ‘an attractive young woman, Angie, Robson’s wife, who had been killed in a car crash twenty-two years ago’. Robson will never be able to forget her, we learn… because ‘at the time of the accident, he himself had been driving the car in which Angie was the passenger’.

… but Oak locks him in from outside, then turns the ventilator control. Foam and weed pours in. Robson screams… but is released from his cabin by Harris. Meanwhile: the Doctor, Jamie and Victoria return to the Harrises’. Finding the bedroom filled with foam and weed, Victoria screams… and the weed retreats.

■ Here, the full-size weed creature costume was seen for the first time – with visual effects designer Peter Day wearing its fronds!

Later: with Robson missing, Van Lutyens persuades Harris to contact his director in London. Soon, the Doctor tells all assembled in the Control Hall that the weed is a parasite…

Maggie is on the deserted beach, with Robson. Both are entranced. When Robson confirms that he knows what he must do, Maggie walks into the sea…

■ The weed, we’ll discover, doesn’t like noise… and so (as with Carney in Episode 1), Pemberton instructed: ‘Maggie speaks… in a very noticeably soft-spoken voice. Robson surprises us by replying to her also soft-spoken, in complete contrast to his normal brusque voice.’ Once Robson had nodded to confirm that he’d obey his instructions, the possessed Maggie was supposed to say, ‘It is time for me to go. You will stay’ – before wading out into the foam-flecked water.

■ Pity poor June Murphy – filming on a freezing Tuesday in February, the slope away from the shore turned out to be gentler than anticipated, meaning she was forced to drop to her hands and knees to give the impression of wading under the waves.

Episode 4

FIRST BROADCAST: 6 APRIL 1968

Later: Price has lost contact with Rig A, as well as C and D. Harris has now gone AWOL; nothing can happen without his say-so. In the crew cabin, Jamie nods off.

■ “I’m just resting my eyes,” Jamie tells Victoria… as well he might, after eyeballing the saucy pin-ups decorating the cabin walls!

Victoria complains to the Doctor: “Every time we go anywhere something awful happens…”

■ “Why can’t we go anywhere pleasant, where there’s no fighting – just peace and happiness?” wails Victoria. In the Target version, the Doctor puts his arm around Victoria’s shoulder, telling her: “‘My dear child… I’d take you there tomorrow – if I knew such a place existed.’”

Searching for Maggie, Harris finds Robson on the beach – staring out to sea.

■ “You’ll find her, Mr Harris. Very soon…” says Robson. As scripted, he instead promised Harris: ‘You will soon be with her.’ ►

> **Victoria complains to the Doctor: “Every time we go anywhere something awful happens…”**

From from the Deep was the only story in which the Doctor wore a bobble hat.

◄ **Disregarding the Doctor's advice, Van Lutyens determines to investigate the base of the impeller shaft himself. Descending by lift platform, he opens an inspection hatch… and sees a mass of foam and weed. A tendril latches onto his leg…**

■ Fourteen seconds' worth of Australia-cut footage survives: Van Lutyens cries out in horror before the weed creature pulls him down to his presumed doom… whereupon the camera zooms in on his abandoned torch.

■ That's the last we see of Van Lutyens – but John Abineri (1928-2000) would return to *Doctor Who* on no less than three occasions: as traumatised ex-astronaut General Carrington in *The Ambassadors of Death* (1970); as Marine Space Corps Captain Richard Railton in *Death to the Daleks* (1974); and finally as green-skinned Swampie leader Ranquin in *The Power of Kroll* (1978-79) – who, oddly enough, would also depart by being grabbed by the tentacle of a great water creature that's got inside a gas refinery's pipes!

The lift platform comes back up – without Van Lutyens. The Chief Engineer rushes off to find Harris…

■ … at which point, according to stage directions, Oak and Quill – the technicians attending the platform mechanism – 'exchange a brief smile' (meaning 'Now's our chance,' we presume…).

Soon: Harris arrives in the Impeller Room to learn that the Doctor and Jamie have gone down the shaft – after Van Lutyens, says Victoria. Meanwhile: in a corridor, ESG Director Megan Jones (Margaret John) has arrived from London; she tells her assistant Perkins (Brian Cullingford) that they've come to mediate between Robson and Harris.

■ Swansea-born Margaret John (1926-2011) had appeared alongside Hugh David in a great many prior productions: in the opening episode of the BBC's first adaptation of coal mining saga *How Green Was My Valley* (broadcast 1 January 1960); in a *Saturday Playhouse*, *Home and the Heart* (12 March 1960); in an ABC Television *Armchair Theatre* play, *After the Funeral* (3 April 1960); in the BBC Wales serial *A Matter of Degree* (13 June 1960); and in *Suspense: Souvenir* (3 June 1963) – also featuring Carney actor John Garvin. Forty-eight years would pass before Margaret John made her second and final *Doctor Who* appearance, as blank-faced Grandma Connolly in *The Idiot's Lantern* (2006).

■ Coincidentally, a weaselly secretary named Perkins (Sydney Arnold) featured in Hugh David's only other *Doctor Who* adventure: *The Highlanders* (1966-67).

■ In the Target telling, 'effete young man' Perkins acquires a forename: Ronald.

■ Part of this introductory Megan/Perkins dialogue went unrecorded. After Jones insisted that Robson and Harris hadn't "hit it off", Perkins wondered: 'But what was all that panic about the compound being in danger?' Megan cautioned Perkins not to get 'carried away by Harris' hysterics', telling him that they've come to the refinery 'to referee a battle between two clever men – neither of whom the company can afford to lose.'

Leaving Victoria to wait by the lift controls with Oak and Quill, Harris takes the Chief Engineer to meet Megan. With her permission, he calls for helicopters to fly over the incommunicado rigs. Meanwhile, the Doctor and Jamie watch as foam surges up from the bottom of the impeller shaft…

■ The Australian censor cut some three seconds worth of film here, as the foam begins to seethe. Surviving paperwork tell us this was to 'delete the shot of the body on the floor surrounded by the pulsating mass' – suggesting that the censor mistakenly believed he'd seen Van Lutyens' corrupted corpse.

Jamie presses the button to summon the lift platform… not realising the Impeller Room is empty. Soon: a weed tendril reaches out towards the pair – but the Doctor spots a ladder up the side of the shaft.

■ The Doctor and Jamie are seen on the inert lift platform, panicking as the weed creature's frond appears, then beginning to climb the ladder in 14 seconds worth of footage excised Down Under.

After climbing up to the Impeller Room, the Doctor and Jamie separate to search for the missing Victoria. The helicopters have since sighted foam and weed over the out-of-contact rigs. Robson reappears, hollering "Never!" when Harris proposes bombing them. He rushes off, confused. Arriving, the Doctor tells Megan that Robson is controlled by the weed.

Megan Jones (Margaret John) watches as the Doctor and his friends try to fend off the approaching weed creature.

■ Megan Jones was directly descended from *The Slide*'s Margaret Griffiths (Joan Matheson), another Welsh woman. Home Office representative Griffiths travels from Westminster to reason with her fellow MP, Hugh Deverill (played by Maurice Denham – later Azmael in *The Twin Dilemma*, 1984; then the President of Parakon in the radio serial *The Paradise of Death*, 1993). Like the Doctor here, Prof Gomez is obliged to inform her that Deverill – the champion of Redlow New Town, so the closest character to Robson – has fallen under the mud's influence, becoming "a puppet – no longer able to think for himself…"

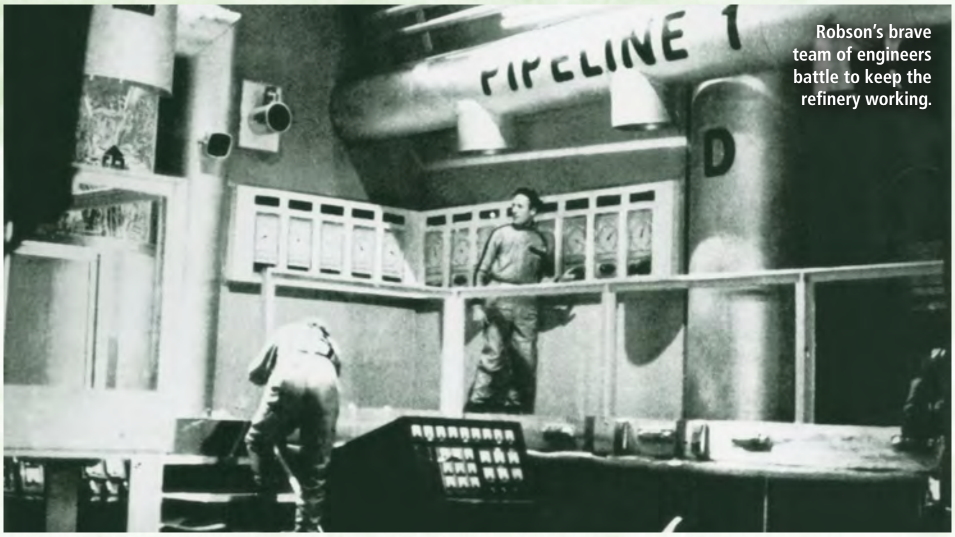
Baxter calls from the Control Rig, saying, "These things, they're everywhere!"– before a tendril grabs him. At last, Jamie finds Victoria unconscious in the Pipeline Room. She comes round, indicating that Oak and Quill took her.

■ On screen, having seen Victoria through a window in the Impeller Room, Jamie simply locates a handy key to unlock the door to the Pipeline Room. As originally written, however, the glass panel overlooking Victoria was in a corridor, 'bare except for a pile of boxes'. Brute force fails to open the locked door, but then: 'Jamie notices the ventilator grill [sic] above the door. He moves some of the boxes over to the door to make a platform then clambers up on them and starts to heave at the ventilator…'

According to the Doctor, the weed is taking over the rigs to form a vast colony – intending to saturate the British Isles and perhaps, the entire planet.

■ At storyline stage, the narrative took off in a different direction, with the discovery that the weed creatures were now working the pumps – meaning they could pump toxic gas anywhere throughout the country: 'There is a conference of important people not far from the refinery. The poison gas could kill them all. Can the people of the refinery warn them in time to turn off the supply of gas?'

Jamie and Victoria call the Doctor into the Pipeline Room – where a transparent section of pipeline has filled with weed and foam. It's the first part of the invasion, the Doctor tells Megan: "It's begun. The battle of the giants."


Robson's brave team of engineers battle to keep the refinery working.

■ The Doctor's final line echoes a speech delivered by Professor Gomez to Margaret Griffiths towards the end of *The Slide*'s penultimate episode, *Time Limit*. Here, Gomez describes humanity's fight against the intelligent mud as a war between two rival minds: "It's a battle of the giants – and one of them is more powerful than we had ever dared imagine."

Episode 5

FIRST BROADCAST: 13 APRIL 1968

All seven rigs are now incommunicado. The Doctor speculates that the weed was first drawn up by one of the drilling rigs – and that the engineers who touched it must have come under its control…

■ … meaning Oak and Quill, we presume. Of course: what the Doctor's describing is very close to what we'll see in the first episode of *Inferno* (1970), two seasons hence – when engineer Harry Slocum (Walter Randall) touches something nasty found in No 2 Output Pipe at a drilling project designed to tap new reserves of gas… and begins to change.

Robson hears the heartbeat sound coming through the ventilator in his cabin…

Oak and Quill are among the engineers, listening as the Doctor recalls how Victoria disturbed a gas mask-wearing intruder in the Oxygen Store… suggesting that pure oxygen is toxic to the weed.

■ At this point, according to stage directions, Oak and Quill 'look at each other. Oak nods to Quill and we see them move off' (to the Oxygen Store, we'll discover).

■ Conveniently, and without explanation, Jamie and Victoria *didn't* follow the Doctor *et al* into the Control Hall from the Pipeline Room at the top of the episode… because if they had, they'd have clocked Oak and Quill right away.

Megan visits 'John' Robson, who's under guard in his cabin… but she's unable to break the weed's control. The Doctor tells Megan that they need to find a way to attack the weed's "nerve centre" – but he doesn't know where it is. Robson hears the heartbeat sound coming through the ventilator in his cabin… and soon, overcomes the guard outside.

■ When Robson looked up at the grille, the picture cut to 'LS ROBSON (THRO' FGD. GRILL)' – *ie*, showing Robson from the weed creature's point of view.

■ The Australian censor took exception to the 'close-up shot of Robson's hand covered with seaweed growth' – and so the whole of the scene in which Robson attacks the guard from behind, then breathes gas in his face, was cut.

News that every cylinder in the Oxygen Store has been sabotaged confirms the Doctor's suspicion that "Someone amongst us here is under the control of the weed."

■ Here, Pemberton suggested a striking shot, after 'everyone looks at everyone else, suspiciously' –the camera panning round to take in 'the Doctor, Megan Jones, Perkins, Harris, Blake [sic: Price], Chief Engineer, Jamie, Victoria… As the camera gets to Victoria it stops. She looks puzzled, then alarmed… We cut to see what she is looking at – Oak and Quill stand amongst the Engineers – we zoom in to them. Victoria turns to Jamie and whispers… We see Jamie look up, in the direction of Oak and Quill…' But Oak and Quill have gone. Hugh David's camera directions indicate that he followed this to the letter, with Camera 4 'crabbing' left along the group to end on Jamie and Victoria; then cutting to Camera 3, giving a long shot of the engineers – with a fast zoom to Oak and Quill in the centre.

Oak and Quill sneak off down a corridor, but – prompted by Victoria – Jamie pursues the pair.

■ "You won't get away from me!" barks Jamie – amending his given line, 'You'll not get away from me, you Sassenach!' Then, as directed: 'he gives his clan war cry and hurls himself into camera' (past camera, in the finished programme).

Jamie wrestles Quill – receiving a faceful of gas. Victoria screams as Jamie swings at Quill… who collapses, clutching his head.

■ Perhaps surprisingly, Mr Oak gets clean away… and that's the last we'll see of him.

■ Swan/Quill met with a different end in that early storyline, in which (bleakly) the Doctor and friends arrived at the conference too late to save the VIPs – but Swan was there, now 'nearly a complete seaweed creature'. (Here, Victoria's scream killed Swan outright.)

Alerted by the Chief Engineer, all rush to the Pipeline Room… where the expanding causes the transparent part of the pipeline to crack; foam floods in. Retreating, the Doctor realises that Victoria is missing – seized by Robson, who drives the unconscious Victoria to a helicopter… which soon takes off.

■ '… reduce emphasis on Robson's seaweed hands', demanded the Australian censor – and so three seconds worth of the weed-enslaved Robson's hands turning the copter's ignition was chopped.

Price puts the Doctor in radio contact with Robson – who tells him that Victoria is a hostage: "If you want her to live, come over to us."

■ As scripted, Robson had no headset, and so he jumped 'with a start' as the Doctor's 'booming' voice came over the helicopter's 'R.T. unit' – clutching his ears 'in agony'.

■ Again, to minimise the trauma that Australian viewers would surely suffer by being exposed to the sight of a man with seaweed fronds sticking out from his sleeve, 11 seconds of footage was snipped – beginning with the Doctor asking Robson, "Can you hear me?" and ending with Robson demanding, "Listen! Listen!" ►

THE GENTLEMAN PIRATE

Red Sands sea fort, which stood in for the Control Rig in Episodes 5 and 6, had previously been home to a member of the *Fury from the Deep* cast: Perkins actor Brian Cullingford, formerly a DJ for the pirate easy listening station Radio 390, which held the fort (literally – and illegally) from 25 September 1965 until its closure by court order on 28 July 1967.

Working for programme controller Mike Raven (soon to become a Radio 1 DJ; then, briefly, a horror movie star) station manager Cullingford, whom the *Daily Mail* nicknamed 'The Gentleman Pirate', had been aboard Red Sands during February 1966 when Patrick McGoohan had filmed scenes for *Not So Jolly Roger*, an episode of the ITC spy series *Danger Man* (first broadcast 7 April 1966).

Although Perkins shared no screen time with Maggie Harris, Cullingford and June Murphy became an item after meeting in rehearsals… and married not long after, in August 1968.

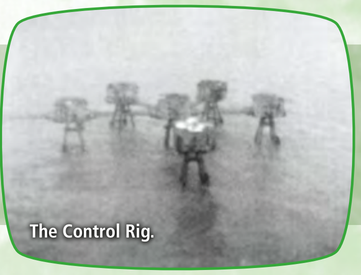
Perkins (Brian Cullingford).

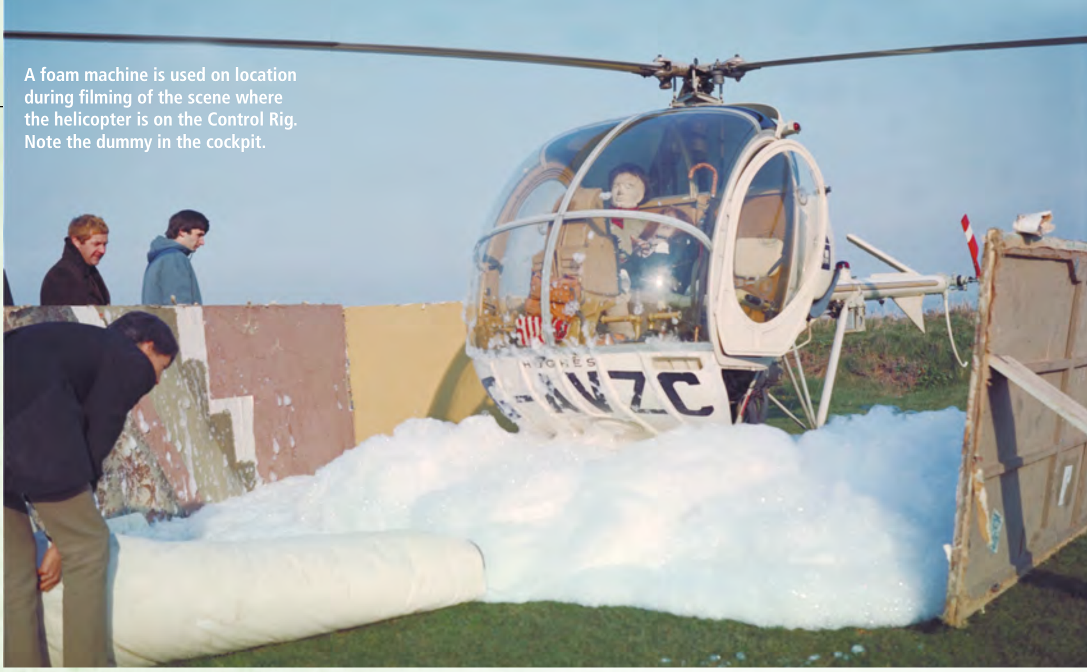
Red Sands Sea Fort.

Some of the worried crew of the refinery.

Robson, having driven Victoria from the refinery, takes her to a helicopter.

Robson (Victor Maddern) is controlled by the weed.


The Control Rig.

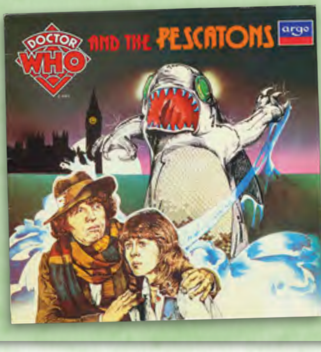


A foam machine is used on location during filming of the scene where the helicopter is on the Control Rig. Note the dummy in the cockpit.

WEED MEET AGAIN

Victor Pemberton rehashed several *Fury from the Deep* elements in his script for *Doctor Who and the Pescatons* (1976), an original audio drama originally released as an Argo Records LP. The TARDIS brings the Fourth Doctor (Tom Baker) and his companion 'Sarah Jane' (Elisabeth Sladen) to "an isolated stretch of beach… with curling white foam gently lapping the shore". Sarah Jane spots an unknown species of seaweed – "more like a baby octopus", with a singular eye and tentacles like tinfoil – and the Doctor hears a strange thumping sound, like a heartbeat…

Helping to track down several divers who've gone missing from a mission to the seabed, the Doctor makes a dive of his own (rather like his investigation of the impeller shaft in *Fury*) – where that "living weed" entwines itself around his ankle (as the weed creature did to Van Lutyens). In time, the Doctor deduces the presence of the shark-like Pescatons, an invading alien species controlled by their leader, Zor (Bill Mitchell) – whose brain is "like a vast computer, the nerve centre of the entire Pescaton species". The Doctor's piccolo-playing causes one of the creatures to flee… meaning that high-pitched noise is repellent to the aliens (as it was to the weed).



Having traced Zor to a sewer, the Doctor lures the Pescatons' leader into a cavity rigged with "high frequency electronic sound equipment", which he uses to disintegrate "nerve centre" Zor – and with him, all of the Pescatons.

◄ ■ It's curious that the Australian censor should have taken such exception to Robson's 'seaweed hands', when close shots of the likewise 'weed-ified' hands of first Mr Oak (in the Harrises' kitchen in Episode 2) then Maggie (asleep on her bed early in Episode 3), appear to have passed without censure.

Harris lays on a company helicopter and pilot – and soon, the Doctor and Jamie fly off after Robson… whose chopper descends towards the foam-bedecked Control Rig complex.

■ Since it was highly unlikely that he'd be granted permission to film aboard an actual gas platform, Hugh David instead chose to feature a decommissioned and abandoned sea fort: Red Sands. One of the seven so-called 'Maunsell Forts' originally placed in the Thames Estuary during World War Two to defend London from Luftwaffe attack, Red Sands is situated five miles out from land, at 51° 28' 06" N and 0° 59' 06" E – slightly north-west of Whitstable, slightly south-east of Southend. Five of its seven interconnected towers were platforms for anti-aircraft guns, all arranged around a central control tower, with a searchlight platform slightly further out. Telesnaps suggest that the foam-bedecked platform featured in the programme was the Bofors tower, built to bear two Bofors 40mm guns. In fact, visual effects designer Peter Day was the only member of the production team to board the fort, in order to set up the foam machine.

'Radarscope' gives Robson's location… and soon, the Doctor and Jamie use a rope ladder to board the rig. Searching for Victoria, they enter a cabin – where Robson emerges from under foam, surrounded by weed: "Come in, Doctor. We've been waiting for you."

■ At which point, according to camera directions, 'Robson begins to walk out of the foam towards camera' – and the picture faded. Since the foam-engulfed cabin had to be shot on film, this was a crucial piece of choreography – enabling Robson to have a proper conversation with the Doctor and Jamie in the studio corridor in the opening moments of Episode 6.

Episode 6

FIRST BROADCAST: 20 APRIL 1968

Hearing Victoria call out, Jamie rushes to free her from a nearby cabin… while Robson tells the Doctor that he will help with "the conquest of the human planet".

■ "The mind does not exist," says Robson. "It is tired. It is dead. It is obsolete. Only our new masters can offer us life…" His weed-controlled drivel is reminiscent of the mud-controlled drivel uttered by Hugh Deverill at a riotous press conference in the fifth instalment of *The Slide*: "You are privileged to witness a new evolution. A turning point in the history of mankind… Do not regard the mud as our enemy. It is our salvation!"

> **The Doctor struggles to control the helicopter, until the pilot tutors him via radio.**

■ Telesnaps show that, perhaps inevitably, the blobs of foam spattered all over studio Robson didn't match the blobs on film Robson – not even slightly.

Victoria screams when she sees Robson breathe gas over the Doctor, causing Robson to retreat, clutching his head. The Doctor, Jamie and Victoria rush to the top of the rig, where the Doctor takes the pilot's seat in the helicopter used by Robson.

■ As scripted, our heroes "hear a thumping and banging below them as their pursuers try to break through the hatch" – hence the Doctor urging Jamie to help him cover the hatchway. But who were these pursuers, plural? In the storyline, Pemberton described how, at the beginning of the episode: 'Dr Who tells Victoria to scream very loudly. Her scream upsets Robson and the other creatures.' In the Target retelling, with the Doctor and friends installed in the helicopter, Jamie sees Robson and 'a group of other zombie-like human figures, all sprouting weed formations from their

The refinery fills with foam as the weed attacks.

A relaxing dinner after the adventure.

Jamie and Victoria sadly realise it will be their last evening together.

Victoria waves goodbye to her friends and stays with Mr and Mrs Harris.

necks and arms' coming towards them through the foam, arms outstretched: "'It's Robson... and Mrs Harris... and there's Van Lutyens... there's a whole lot of them!'" Soon, these 'human Weed Creatures' are 'pressed up against the windows of the helicopter, clawing with their hands to get in...'

■ Airborne, the Doctor mentions their having seen Astrid Ferrier fly "one of these things" – in the first episode of *The Enemy of the World*, of course.

VIVAT VICTORIA

Victoria, as played by Deborah Watling, would return in Marc Platt's Doctorless spin-off video drama *Downtime* (Reeltime Pictures, 1995; also adapted as a *Missing Adventures* novel) – in which, 15 years on from *Fury from the Deep*, she'd become Chancellor of New World University, a front for the Yeti-manufacturing Great Intelligence.

Also: as an environmental protestor, she'd re-encounter the Doctor, albeit in his sixth incarnation, in the *Lost Stories* audio drama *Power Play* (Big Finish Productions, 2012) – an adaptation of a proposed TV serial by Gary Hopkins originally in development early in 1985, just prior to *Doctor Who*'s infamous 18-month hiatus.

DOCTOR WHO
THE MISSING ADVENTURES
DOWNTIME
MARC PLATT

Elisabeth Sladen as Sarah Jane Smith and Deborah Watling as Victoria in *Downtime*.

DOCTOR WHO
THELOSTSTORIES
COLIN BAKER & NICOLA BRYANT in
POWER PLAY
by GARY HOPKINS
FULL CAST AUDIO DRAMA

The Doctor struggles to control the helicopter, until the pilot who'd flown him to the Rig (Keith Sissons, uncredited) tutors him via radio.

■ "I was always under the impression that you couldn't loop the loop in a helicopter," says the Doctor (in an unscripted line). At the time of production, this was probably true – the Westland Lynx, which had its maiden flight in 1971, was supposedly the first helicopter capable of such a manoeuvre. But who can say exactly what aerobatics pilot Mike Smith got up to in this sequence, filmed from a second Gregory Air Services helicopter...?

■ According to Michael Briant: "What we asked Mike Smith to do was fly the Hughes 300 – which had, say, a 20-foot wing span – in between the legs of a fort which were about 30 feet apart, meaning he had a clearance of something like five or six feet on either side. Madness! Absolute madness! Very dangerous and totally against the aviation laws..." In fact, the Hughes 300 had a rotor diameter of 26' 10", and the distance between the central point of each of the fort's towers and the central point of the next one along varied – with the two widest measurements being 151' 6" (between the Bofors tower and the central tower) and 154' 6" (between the searchlight tower and gun tower 2). The towers and their legs would have taken up approximately one-third of that distance – so, presuming the helicopter was flown between either of these two widest possible gaps, the pilot would have had (at a rough guesstimate) some 35 feet on either side. Madness, nonetheless.

■ 'Having trouble? Heave back on your stick and increase your throttle!' was the pilot's only scripted line. For the sake of verisimilitude (and to match the action) real-life pilot Keith Sissons ignored this entirely – hence his repeated cries of "Stick back! Stick back!"

Returning to the compound, the Doctor announces that the weed is vulnerable to sonic vibrations – as evinced by the fact that Quill is alive and well in the Medicare Unit, Victoria's scream having destroyed the weed on his arm. He plans to transmit sound down the pipeline to the weed's nerve centre – the Control Rig.

■ In *The Slide*, Prof Gomez eventually twigs that the mud is light-sensitive, and devises a plan to destroy its "nerve centre", too – using light from xenon arc lamps.

The weed breaks through into the Impeller Room – prompting microphone-shy Victoria to emit a wholly convincing scream... which Price records, as requested by the Doctor.

■ On screen, the Doctor cannibalises Price's comms 'cone' for the gear he needs. As originally plotted out, it seems he instead sent Jamie to fetch 'some apparatus' from the TARDIS... along with his bagpipes, because: 'If Jamie is attacked, the sound of the bagpipes will help him to drive off the seaweed creatures. But can Jamie escape the poison gas of the weed creatures? Will the noise from Dr Who's apparatus be strong enough to destroy the nerve centre?' Jamie's race to and from the TARDIS was dropped when *Fury from the Deep* was reworked to accommodate Victoria's departure.

■ In fact, Deborah Watling mimed to a scream pre-recorded by assistant floor manager Margot Hayhoe (which earned Hayhoe £3 10s).

Foam floods the Control Hall. The Doctor and friends retreat to a raised platform... where the Doctor transmits Victoria's looped scream across speakers attached to the pipeline, and smaller speakers held by several engineers.

■ In 2003, three-and-a-half minutes of unused takes of various shots from this dramatic Ealing-filmed sequence were found to have survived, by chance, at the BBC Film and Videotape Library. They later featured on the *Lost in Time* DVD.

■ In John Wyndham's apocalyptic novel *The Kraken Wakes* (1953), an attempted invasion from the beneath the sea fails when the underwater menace in question isfound to be susceptible to ultrasonic noise...

The creature retreats and the foam dissipates. Soon, both Robson and Maggie appear by vision-phone from the now weed-free Control Rig – confirming that both they, and Van Lutyens, are safe.

■ Quite how Maggie survived drowning – and how Van Lutyens survived being drawn along a gas-filled pipeline, for that matter – is unclear. Pemberton plugs the hole in his novelisation, when the Doctor speculates that Maggie was "'cocooned by the foam, and quite literally, transported out there'".

Later that night: after dinner on the Harrises' patio, Robson says goodbye to the Doctor.

■ The story's unusual, seven-and-a-half minutes-long epilogue began with a close shot of a record player playing (we presume) Dudley Simpson-composed piano muzak, before the camera tracked back and elevated to a high view of the Harrises' table.

■ "To think I wanted to keep you locked up, Doctor," says Robson. As scripted, he continued: 'Just as well for us all that Harris here is inclined to disobey orders!' (Everybody laughed.)

The Doctor surmises that the tearful Victoria wants to stay and "settle down". Maggie tells the Doctor that Victoria can stay for as long as she wants. Later, Jamie returns to the patio, promising her that he and the Doctor won't leave without saying goodbye.

■ In his novelisation, Pemberton has Jamie turning back after making his promise to Victoria, 'as though there was something he just had to say to her... "I... I..." he stammered.' But then: 'Jamie's courage failed. "Oh... nothing. See you later."' (There's something in *The Fact of Fiction*'s eye.)

Next morning: on the beach, Victoria watches her friends walk away... to the TARDIS, where Jamie says he "couldn't care less" where they go next.

■ "I was fond of her too, you know, Jamie," says the Doctor – whereupon the camera zoomed into a close shot of the scanner, showing Victoria on the beach: a shot taken from one of the Gregory Air helicopters, using a 20:1 zoom – so Victoria ended up a tiny dot on the beach. Hugh David remembered: "I wanted to get the feeling that the TARDIS was going up like a rocket, leaving Victoria behind..."

FURTHER INFO

DVD

Surviving clips feature as part of *Lost in Time*

COMPANY 2|entertain
YEAR 2004
AVAILABILITY Out now

SOUNDTRACK

Part of *The Lost TV Episodes: Collection Five*

COMPANY BBC Audio
YEAR 2012
AVAILABILITY Out now

NOVELISATION

COMPANY WH Allen/Target
YEAR 1986
BOOK NO 110
AUTHOR Victor Pemberton
AVAILABILITY Out of print

AUDIOBOOK

COMPANY BBC Audio
YEAR 2011
NARRATOR David Troughton
AVAILABILITY Out now

THE DWM REVIEW

The latest *Doctor Who* episodes and products reviewed by our team.

ILLUSTRATION BY **JAMIE LENMAN**

AUDIO FREQUENCIES

BIG FINISH
AVAILABLE FROM bigfinish.com

DOCTOR WHO
LISA BOWERMAN • DAVID WARNER • SAM KISGART
DOCTOR WHO
THE NEW ADVENTURES OF
Bernice SUMMERFIELD
VOLUME FOUR: RULER OF THE UNIVERSE

New releases from Big Finish explore the series' parallel universes and alternative realities...

REVIEW BY **PAUL KIRKLEY**

REVIEWED THIS ISSUE

- *The New Adventures of Bernice Summerfield Volume 4: Ruler of the Universe* (featuring Bernice Summerfield, the alternative Third Doctor and Master)
RRP £23 (CD), £20 (download)
- *The Third Doctor Adventures Volume 3* (featuring the Third Doctor and Jo)
RRP £25 (CD), £20 (download)
- *Blood Furnace* (featuring the Seventh Doctor, Mel and Ace)
RRP £14.99 (CD), £12.99 (download)

Psssst… wanna talk canon? Course you do, you're a *Doctor Who* fan.

It's a slippery business though, this question of what qualifies as 'proper' *Who*; one that's been the subject of much debate and hair-pulling. But I'm going to take a punt and suggest the majority of us are probably happy to accept anything with a BBC logo on it as part of the 'official' Whoniverse (yeah, I went there) while still secretly harbouring a need to see it on actual telly before fully committing.

Professor Bernice 'Benny' Summerfield is the undisputed queen of this *Who*-but-not-*Who* nexus, having starred in more than a hundred audio dramas, and almost as many novels, over a quarter of a century, without ever troubling the nation's Saturday teatimes. (Where, of course, the Doctor found himself a different sassy space archaeologist to play with and, reader, he married her). And now, to add to her alt.*Who* credentials, Benny has been dragged into an entirely different universe and paired up with a Doctor of equally fuzzy canonicity – David Warner's not-quite-Third Doctor, as first heard in Big Finish's 2003 parallel world adventure *Sympathy for the Devil*. Everyone keeping up, or should I start a spreadsheet?

As regular listeners will recall, this Doctor isn't just a citizen of this alternative universe – he's its President, to boot. Though his chances of serving a full term are looking distinctly shaky, as said universe is literally collapsing around his ears.

At the start of *The City and the Clock* – the first of four adventures under the *Ruler of the Universe* umbrella – Benny is preparing to excavate the fabled Apocalypse Clock, which may just hold the key to staving off 'the great collapse'. Or it may raise a marauding army of the dead; either way, it won't be dull.

The Doctor, meanwhile, is more preoccupied with clearing his in-tray and dealing with a plumbing problem in the ambassadorial residence (turns out ruling the entire universe generates a *lot* of paperwork), forcing Benny to admit: "I don't know who he is any more."

That's the tension at the heart of this zingy opener from Guy Adams – a masterclass in rat-a-tat verbal tennis from Lisa Bowerman – now in her 20th year as Benny – and Warner, whose grouchy, bear-with-a-sore-head Doctor goes the

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE NEW ADVENTURES OF
Bernice
SUMMERFIELD
TRUANT
BY GUY ADAMS
4.3
STARRING
LISA BOWERMAN
DAVID WARNER
BIG FINISH
FULL CAST AUDIO DRAMA

The latest adventures for Professor Bernice Summerfield (Lisa Bowerman) begin with The *City and the Clock* by Guy Adams.

full Malcolm Tucker in ways that would make even Peter Capaldi's Time Lord blush.

Asking for a Friend plonks our hero on the psychiatrist's couch for what James Goss describes as "an hour inside the Doctor's head". As the writer acknowledges, it's a potentially divisive idea that flips the more conventional approach of an unknowable alien viewed through the eyes of others. But who wouldn't pay good money to hear David Warner butting heads with the terrific Annette Badland?

The Doctor starts out pretty cocky ("Sleep is like *The Beano* – I like it but I could do without it"), but the therapist sees through the false bravado, pushing him to own the consequences of actions, and even challenging him over his apparent God complex. ("Little people do little jobs," he sneers, reminding us just what an appalling snob this Lord of Time can be.)

It's a story that probes the Doctor's survivor guilt even more explicitly than the modern TV show (where he only gets the occasional brief window of existential angst between the monsters), in a way that some listeners may find a wee bit on the nose. But Goss does it all with a light touch, with Warner and Badland's witty exchanges, in particular, recalling the actress' wonderfully frisky dinner date with Christopher Eccleston in 2005's *Boom Town*.

In Guy Adams' *Truant*, the Doctor finally sheds his presidential robes and leaps feet first back into the fray, having apparently remembered who, in another universe, he was born to be. This is the Doctor as reckless adventurer, a Lord of misrule who relishes chaos as he swaggers about the universe looking to pick fights. He's particularly delighted to find himself locked up in an old-school prison cell, the scene in which he and Benny dance rings around their flustered captor being one of many highlights in a lively screwball comedy that can't help but recall another Adams who once served time on the show.

It's a story that probes the Doctor's survivor guilt even more explicitly than the modern TV show, in a way that some listeners may find a wee bit on the nose.

Cast members from *Ruler of the Universe*: Oliver Mason (Sordo), Rhys Jennings (Slaygar), Lisa Bowerman (Bernice Summerfield), Jonathan Bailey (Lakis), Hattie Hayridge (Ebbis/Morlick), Catrin Stewart (Killian) and Guy Adams (Host).

THE AUDIO ADVENTURES OF DOCTOR WHO
BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE NEW ADVENTURES OF
Bernice
SUMMERFIELD
ASKING FOR A FRIEND
BY JAMES GOSS
4.2
STARRING
LISA BOWERMAN
DAVID WARNER
BIG FINISH
FULL CAST AUDIO DRAMA

(Also, quick mention here for 'Things You Never Thought You'd Hear No. 549': renowned Shakespearean actor and Hollywood film legend David Warner doing an impression of Sylvester McCoy's "There! Will! Be! No! Battle! Here!" from *Battlefield*. Next month: Mark Rylance gives us his 'unlimited rice pudding' speech. Possibly.)

The Master once declared that "a cosmos without the Doctor scarcely bears thinking about". But he never specified *which* cosmos, so it's natural they should have carried their long-running enmity-stroke-bromance over into this alternative timeline. And what a delight to welcome that fruity old ham Sam Kisgart – feted for his Widow Twanky in many a provincial theatre – back to the role. As the actor explains in the bonus material, he's only ever seen *Doctor Who* once, back when Ron Moody played him, but, like Bette Midler, he's a performer who's prepared to "give and give until he can give no more".

Okay, so it's Mark Gatiss, of course it is. But there's a fine tradition of the Master's appearances being scrambled behind anagrams of varying credibility (a wheeze which peaked with Anthony Ainley's billing as walking *Countdown* conundrum 'Leon Ny Taiy') and Gatiss has been enjoying this one since first locking horns with Warner's Doctor in 2003.

While you wouldn't be human – and certainly not a *Doctor Who* fan – if you didn't feel a twinge of envy towards Gatiss, who's made a very good career rummaging about in the toybox of his boyhood passions, you'd ►

need a heart of stone not to be charmed by his performance in *The True Ruler of the Universe*. That green room cabaret turn is worth the admission price alone but, when it comes to the Master himself, he's actually a model of restraint – a silky, purring, unctuous schemer in the grand tradition of previous Gatiss characters from Mycroft Holmes to Peter Mandelson.

James Goss' set-closer is a political thriller – albeit the sort of political thriller that has robot assassins – that pits the Doctor against a parliament of fools itching to impeach him, while being seduced by the rhetoric of a crowd-pleasing populist (it's really very hard to avoid being topical these days). And so it is that the Master finally achieves his long-held ambition of becoming lord of all creation – only to find that "victory has a strange after-taste of almonds".

With two big name actors giving us their Doctor and Master, it would be easy to forget that it's Bernice Summerfield's name above the title of this witty and inventive box set, energetically directed by Scott Handcock. But Benny's been giving as good as she gets for 25 years now, and Lisa Bowerman matches her co-stars blow for blow, smart for smart. After all, there have been plenty of Doctors and plenty of Masters, but there's only ever been one Professor Bernice Summerfield – in this or any other universe.

TALKING BOOK

BBC AUDIO

REVIEWED THIS ISSUE

■ *Survival* (featuring the Seventh Doctor) **RRP** £20 (CD)

BBC
DOCTOR WHO
SURVIVAL
RONA MUNRO
READ BY LISA BOWERMAN

Rona Munro holds a couple of distinctions in the *Doctor Who* world. She is the only scriptwriter to have written for both the original 1963-89 run of *Doctor Who* and the post-2005 series, contributing 1989's *Survival* and 2017's *The Eaters of Light*. *Survival* marked the end of *Doctor Who*'s original run and here Munro's own novelisation has been afforded the unabridged audiobook treatment.

Munro is an acclaimed playwright whose skill is evident in this 27-year-old book. The story, which sees the Seventh Doctor face up to his old nemesis the Master on a dying alien world, is rich stuff that shows an innate understanding of *Doctor Who*. Indeed, elements of this story have been hailed as a precursor to the series' twenty-first-century return.

Lisa Bowerman, who played Cheetah Person Karra in the TV version long before she was Bernice Summerfield, performs an outstanding reading across four discs. As with her previous reading of *Human Nature*, Bowerman picks up all the texture in Munro's prose, while giving distinct voice to every single character. Her Ace is particularly noteworthy, capturing Sophie Aldred's vocal lilt and energy.

Sound design is up to the usual high standard that we've come to expect from these releases, but the music throughout has a stark beauty to it. There's an organ motif with choral elements that nicely underscores the urban fantasy feel. It marks *Survival* out from this range's other releases, creating a pleasingly ethereal quality that contrasts with the more contemporary trappings of the adventure.

The novel omits the final "There are worlds out there…" voiceover from the Doctor that was tacked on to the TV version to serve as an ending of sorts to *Doctor Who*. Considering what transpired over the next 15 years and Rona Munro's part in the series' future, ending this novel and audiobook without that speech now feels entirely appropriate. **MARK WRIGHT**

You wait ages for an alternative Third Doctor, and then two come along at once. Though perhaps alternative isn't really the right word to describe *The Third Doctor Adventures Volume 3* – an unashamedly retro double-bill that's made of pure 1973.

The Conquest of Far is particularly trad, being Nick Briggs' heartfelt love letter to the works of Terry Nation. (As Briggs cheerfully admits, Nation was never shy about giving us his greatest hits, so why should he be?) It opens with Tim Treloar and Katy Manning reprising the final scene of 1973's *Planet of the Daleks*, before plunging into a faithful recreation of… well, *Planet of the Daleks*, actually, complete with Jo misplacing the Doctor and hooking up with a resistance fighter. Called Del. A definite case of out of the frying pan and into another, very similar frying pan.

It's a big, colourful, explosive space opera, full of lines like "Fire robotising weapon now!" on which Briggs also serves as director and exec producer, as well as voicing the Daleks and a rebel commander. He probably ran the Hoover around the studio afterwards, too.

TWO FULL CAST AUDIO DRAMAS
BBC
DOCTOR WHO
TIM TRELOAR AND KATY MANNING IN
THE THIRD DOCTOR ADVENTURES
VOLUME THREE
THE AUDIO ADVENTURES OF DOCTOR WHO
THE CONQUEST OF FAR
STORM OF THE HOROFAX
FEATURING NICHOLAS BRIGGS AS THE DALEKS
BIG FINISH

Andrew Smith's *Storm of the Horofax* takes a similar 'best of' approach, this time to the UNIT years, with the Doctor and Jo fighting an alien invasion of the Home Counties on land, sea and air.

As Jo, Katy Manning – still sounding as full of youthful vim and vigour as she did 40 years ago – is very much the beating heart of these stories, though Treloar continues to give a good account of himself. His Third Doctor isn't note perfect, but it's good enough to ensure Jon Pertwee's old-young face is the one you'll see in your head, helped by writers with an instinctive feel for the character. (The Pertweeist Pertwee line? "Well that's torn it, don't you think?")

Katy Manning is very much the beating heart of these stories.

Just time for one more sidestep into a parallel world this month – in so much as *Blood Furnace* is a Seventh Doctor tale set in 1991, and thus invites us to imagine what might have happened if the sun hadn't set on the show two years earlier.

Eddie Robson's story is essentially *Stargate* meets *Boys from the Blackstuff* – a uniquely *Doctor Who* elevator pitch, if ever I heard one. Set on a Liverpool dockside ravaged by unemployment and social decay, it aspires to some of the grit of Virgin's *New Adventures* range, albeit in a more 'safe for work', occasionally downright CBBC way. With Bonnie Langford having lately rejoined Sylvester McCoy and Sophie Aldred aboard the TARDIS, Robson is also able to dig a little into Mel's past, even introducing her ex from uni. (It can't be just me who struggles to imagine Mel as a student, sipping carrot juice instead of snakebites at the union bar.)

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
SYLVESTER McCOY, BONNIE LANGFORD AND SOPHIE ALDRED IN
THE BLOOD FURNACE
BY EDDIE ROBSON
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
BIG FINISH

Despite the slightly uneven tone, it's a pacey, action-packed tale that few of us would have felt short-changed to get after *Bergerac* on a Wednesday night in 1991. Meanwhile, in the real world of the early 90s, the Seventh Doctor was about to wave goodbye to Ace and say hello to Professor Bernice Summerfield. Assuming that's the version of the real world you choose to believe, of course. Like I say: tricky business, canon. DWM

The Doctor (Jon Pertwee) and Jo Grant (Katy Manning) in Jo's first story, *Terror of the Autons* (1971).

SUBSCRIBE NOW!

Don't miss any of the **Doctor Who Magazine** Special Editions

BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
BBC
SPECIAL EDITION
DOCTOR WHO
MAGAZINE™
MONSTERS WHO CAME BACK FOR MORE!
REFERENCING THE DOCTOR
Between the lines of Doctor Who publishing
Panini magazines

Save 50%

13 ISSUES & 3 SPECIALS FOR JUST £48*

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or **SUBSCRIBE ONLINE** at
www.paninisubscriptions.co.uk/drwhospec
and use promotional code **ds17**

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after one year charged at £67.00 for 13 issues + 3 Specials. Offer valid from 21 September to 18 October 2017. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £78.00, **DWM** plus **DWM** Specials £96.00. Ireland Bar Rate: £135.00, **DWM** plus **DWM** Specials £156. Rest of World Bar Rate: £163, **DWM** plus **DWM** Specials £183. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

The world of *Doctor Who* publications continues to evolve with two of the most unusual books ever issued by the official range...

ACTIVITY BOOK

BBC BOOKS **RRP** £12.99
WRITTEN BY Simon Guerrier, Christel Dee
ILLUSTRATED BY Ben Morris

PAPER DOLLS

My mum loved playing with paper dolls as a young girl – a traditional childhood pastime which she shared with me and my sisters when we were little. I couldn't help but show her *Doctor Who*: *Paper Dolls*. "What a brilliant idea!" she smiled, flicking through the book.

There's a charming simplicity to paper dolls. Since the 1800s a huge variety of subjects have been covered in paper-doll form: pretty ladies, fantasy characters, celebrities, politicians, royals... and now the Doctors and his companions can be created as two-dimensional paper figures. From the First Doctor right up to Bill Potts, the book covers 12 Doctors and 13 companions.

> **Should the Tenth Doctor swap his pin-stripes for a tux? Will the Eleventh Doctor pop on his fez?**

THE FIRST DOCTOR
Played by William Hartnell
1963–1966, 1972–1973

The Doctor's hat is called a karakul, after the type of sheep whose fur it's made from.

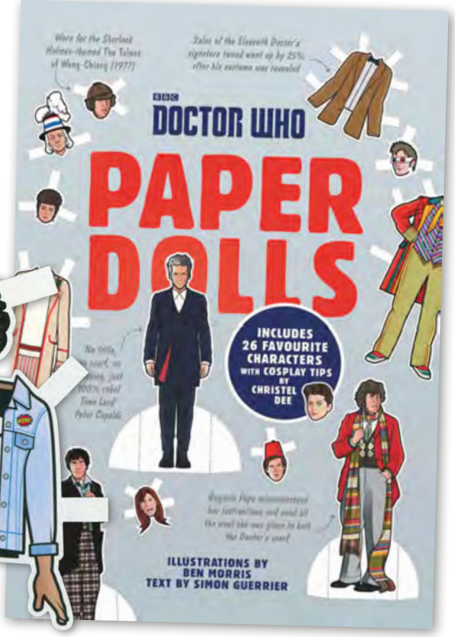
This is the first outfit we ever saw the Doctor wear on screen, in the episode *An Unearthly Child*.

To help with a special effects shot in *The Web Planet*, in this story the Doctor wears a white karakul hat rather than his usual black.

The clothes help suggest that actor William Hartnell is older than his 55 years.

In *The Reign of Terror*, the Doctor's sash signifies his position as a Regional Officer of the Provinces.

The Doctor temporarily hands over his ring to the Parisian tailor in exchange for these clothes.



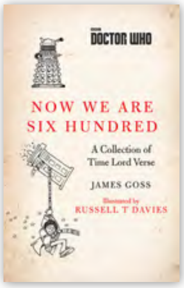
BBC
DOCTOR WHO
PAPER DOLLS
INCLUDES 26 FAVOURITE CHARACTERS WITH COSPLAY TIPS BY CHRISTEL DEE
ILLUSTRATIONS BY BEN MORRIS
TEXT BY SIMON GUERRIER

Each paper doll is illustrated by Ben Morris and comes with assorted costumes and heads. Should the Tenth Doctor swap his pin-stripes for a tux? Will the Eleventh Doctor pop on his fez? Want to see Donna in her wedding dress? Fancy dressing Rory up as a Roman? The choice is yours! Just a heads-up: these paper dolls don't pop out of the pages, so you'll need a pair of sharp scissors and a steady hand.

Doctor Who: *Paper Dolls* is more than just an old-school activity book, though. Simon Guerrier's text commentary reveals facts and stories behind the creation of the original costumes and there are tips on how to create your own outfits from cosplayer Christel Dee. The current popularity of cosplaying has even been recognised by members of the *Doctor Who* production team – according to costume designer Hayley Nebauer, Bill's outfits were designed "to allow fans to be able to recreate [her] look in an affordable way."

So whether you're a keen cosplayer, are interested in the stories behind *Doctor Who*'s best-known costumes, or simply enjoy the nostalgia of playing with paper dolls, this book comes recommended. **EMILY COOK**

POETRY COLLECTION



DOCTOR WHO
NOW WE ARE SIX HUNDRED
A Collection of Time Lord Verse
JAMES GOSS
Illustrated by RUSSELL T DAVIES

BBC BOOKS **RRP** £9.99
WRITTEN BY James Goss
ILLUSTRATED BY Russell T Davies

NOW WE ARE SIX HUNDRED

Another *Who* book, and this one comprising
A collection of poems is most enterprising.
You don't find the Doctor in verse all the time
So it seems apposite to review it in rhyme.
It's based on the guy who wrote *Winnie-the-Pooh*
But these 50 poems are about *Doctor Who*.
Our own AA Milne here is Mr James Goss,
Who proves he's a natural – a poetry boss.
His language is winsome in each little ditty.
As for the drawings, they're ever so witty.
Much more than that, they are quaint works of art,
Sketched by a fan with a big *Who*-filled heart.
The brilliant Russell T Davies himself
Will have you grabbing this book off the shelf.
Not just a writer an illustrator too,
It seems there is nothing this man cannot do.
Some poems are nods to companions gone by,
Which may bring a nostalgic tear to your eye.
Jamie and Zoe bid their farewell,
While River Song's channelling Andrew Marvell.
There's one about missing Perpugilliam Brown,
Another from Donna – a Noble girl about town.
Sarah Jane waits till her Doctor returns,
While Miss Clara's restless, for adventure she yearns.
The trusty old Brig, Ace and Josephine Grant,
(There's even an ode to an alien plant!).
These poems capture companions' humanity,
While others are bursting with Time Lord insanity.
The Doctor, the Master and Rassilon's Palace,
"Romanadvoratrelundar went down with Alice."
There's Daleks and Nestene, the Zarbi and Yeti,
And a fabulous sketch of Ood eating spaghetti.
Browse through these pages,
you'll find so much more,
Like a bow-tie shaped poem on page ninety-four.
Plus a happier ending for Harriet Jones,
But no spoilers here (before anyone moans).
There's a nice little touch if you read to the end:
A tribute to Verity, a real godsend.
Producer number one of this small sci-fi show,
She knew just how far *Doctor Who* would then go.
Now We Are Six Hundred left me feeling inspired
To review it in verse, but hard work was required,
For composing a poem is tricky indeed,
And that's why this book's an ingenious read.
I'd not be surprised if this work a hit,
So I hope that your shelf has a place it could sit.
I highly recommended these poems to you,
And everyone else who loves dear *Doctor Who*.

EMILY COOK

SHOWMASTERS

WESTPOINT ARENA

FILM & COMIC CON EXETER

14 - 15 OCT

ShowmastersEvents
Showmasters

MEET DOCTORS, COMPANIONS AND MORE!

COLIN BAKER
THE 6TH DOCTOR

JOHN LEESON
VOICE OF K-9

MAT IRVINE
K-9 OPERATOR

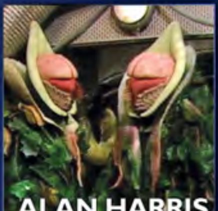
CAMILLE CODURI
JACKIE TYLER

DAPHNE ASHBROOK
DR GRACE HOLLOWAY

ANGELA BRUCE
BRIGADIER BAMBERA

KAI OWEN
TORCHWOOD

NOT JUST A GREAT DAY OUT... AN ESSENTIAL ONE!


ALAN HARRIS
VERVOID

JOHN RHYS DAVIES
LOTR, INDY

MARK ROLSTON
ALIENS, SAW

DAVE PROWSE
STAR WARS

SHANE RIMMER
THUNDERBIRDS

MATT ZIMMERMAN
THUNDERBIRDS

MATTHEW STIRLING
ROGUE ONE

CHLOE ANNETT
RED DWARF

HAVE A FUN DAY OUT FOR ONLY £8 AFTER 11AM. OR BEAT THOSE CROWDS WITH EARLY ENTRY, JUST £15 FROM 9AM!
ENTRY TICKETS AND PHOTO SESSIONS AVAILABLE IN ADVANCE ONLINE OR ON THE DAY.

WWW.FILMANDCOMICCONEXETER.COM

Guests are charging for autographs. Guests subject to work commitments. Not all guests signing all days. Check website for terms / conditions

Prizes TO BE WON

Bag yourself all the latest *Who* goodies!

CROSSWORD

Do you know Professor Jensen from Dr Judson? Can you solve this month's puzzle?

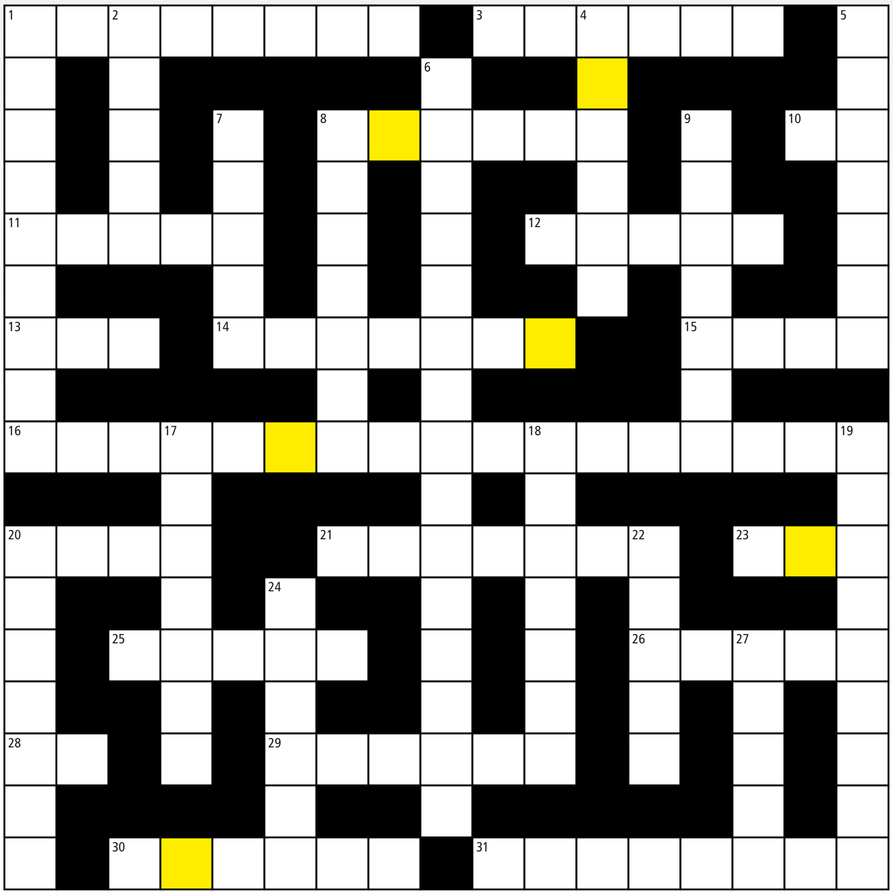
Win! DOORWAY TO HELL COMIC COLLECTION!

Doorway to Hell is the latest collection of comic strips from the pages of **Doctor Who Magazine**. The stories, which see the Twelfth Doctor trapped in the 1970s and living with the Collins family, are: *The Pestilent Heart*, *Moving In*, *Bloodsport*, *Be Forgot* and *Doorway to Hell*. The adventures are written by Mark Wright, with art from Mike Collins, John Ross, David A Roach and Staz Johnson.

Also included is new material revealing how the strips were created, featuring contributions from the writers and artists and never-before-seen images.

Doorway to Hell is available now, priced £14.99. **DWM** has **FIVE** copies of the collection to give away to readers who can successfully rearrange the letters in the yellow squares to form the name of a monster encountered by the Tenth Doctor.

BBC
Mark Wright Staz Johnson Mike Collins David A Roach John Ross
DOCTOR WHO
DOORWAY TO HELL


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31

ACROSS

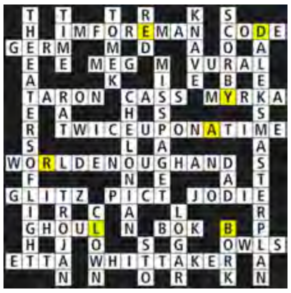
1 Working title for *The Curse of Fenric* (4-4)
3 _____ manipulator – used by Captain Jack to travel through time (6)
8 Army captain who battled the Yeti (6)
10 Abbreviation – Package holiday operator that was a front for an alien plot (1,1)
11 (and 20 Down) They rescued the Time Lords when they were powerless: The – (5,7)
12 (and 15 Across) Writer of *The Mind Robber* (5,4)
13 A companion of the Doctor (3)
14 Morgaine's son (7)
15 See 12 Across
16 (and 19 Down) Sylvester McCoy by another name (5,5,7,4-5)
20 (and 22 Down) Chloe Webber trapped him in a drawing (4,5)
21 (and 5 Down) She played one of the Doctor's companions (7,7)
23 (and 18 Down) *Doctor Who* actor who died in 1996 (3,7)
25 Ice Warrior killed by one of his own troops (5)
26 One of the Savants on Tigella (5)
28 The __ Corral (1,1)
29 (and 9 Down) _____ ______ manipulator – used by the Doctor to destroy Skaro (6,7)
30 (and 27 Down) He was part of the gunfight at 28 Across (6,5)
31 Scaroth was last of the _______ (8)

DOWN

1 He was part of the gunfight at 28 Across (5,4)
2 Noah by another name (5)
4 One of the inhabitants of Castrovalva (6)
5 See 21 Across
6 Writer of *Fury from the Deep* (6,9)
7 Home of Jabe the Tree (5)
8 Home of Eldrad (7)
9 See 29 Across
17 General stationed on Androzani Minor (7)
18 See 23 Across
19 See 16 Across
20 See 11 Across
22 See 20 Across
24 He tried to sell Ribos to the Graff Vynda-K (6)
27 See 30 Across

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION


IMFOREMAN
CODE
GERM
MEG
VURAL
TARON
CASS
MYRKA
TWICEUPONATIME
WORLDENOUGHAND
GLITZ
PICT
JODIE
GHOUL
BOK
OWLS
ETTA
WHITTAKER

LAST ISSUE'S PRIZE WORD: BRADLEY

Win! DR MEN BOOKS

DR. SECOND
originated by Roger Hargreaves
DR. SEVENTH
originated by Roger Hargreaves
DR. EIGHTH
originated by Roger Hargreaves
DR. NINTH
originated by Roger Hargreaves

The '*Doctor Who* meets the World of Roger Hargreaves' book range continues with the release of four new titles: *Dr Second, Dr Seventh, Dr Eighth* and *Dr Ninth.* These storybook mash-ups, written and illustrated by Adam Hargreaves, combine the storytelling of *Doctor Who* with the whimsical humour and design made famous by Adam's father, Roger Hargreaves, in the Mr Men books.

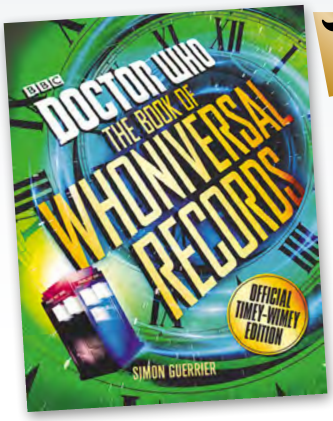
There's mayhem in a museum as Dr Second and his companions Jamie and Victoria are chased by some abominable baddies; Dr Seventh and Ace stumble upon a pack of fiendish feline foes; Dr Eighth gets stuck in the middle of an ancient feud; and with a little help from Rose and Jack, Dr Ninth sets out to prevent an otherworldly invasion.

Dr Second, Dr Seventh, Dr Eighth and *Dr Ninth* are available now from Penguin, priced £4.99 each. We have **FIVE** sets of these four books to give to readers who can correctly answer this:

In the 1976 story *The Seeds of Doom*, to whom was Hargreaves a butler?

A Mr Richard Mace
B Mr Harrison Chase
C Little Miss Harriet Grace

Win! THE BOOK OF WHONIVERSAL RECORDS



The Book of Whoniversal Records is an illustrated celebration of the greatest and strangest achievements from the world of *Doctor Who.*

The book's ten chapters are full of 'firsts' and 'bests', both human and alien – from the biggest explosion in the universe, to the first human to time travel, to the longest fall through space, to the shortest life form that ever lived.

Whoniversal Records breaks down the history and mythology of *Doctor Who* and promises to 'answer any questions you may have about the last of the Time Lords and his adventures through time and space'. The book also includes records from the making of the show – *eg*, who has their name in the credits of the most episodes?

The book is written by Simon Guerrier and published in hardback by BBC Books on Thursday 28 September, priced £16.99. We have **FIVE** copies to give away to readers. If you'd like to be in with the chance of winning one, all you need to do is correctly answer this:

Which publication holds the Guinness World Record for the longest running TV tie-in magazine in the world?

A *Doctor Who Magazine*
B *Top Gear* magazine
C *Don't Scare the Hare Magazine*

Win! SURVIVAL TALKING BOOK

The latest release in BBC Audio's range of *Doctor Who* audiobooks is *Survival* by Rona Munro. Lisa Bowerman gives an unabridged reading of the Target novelisation of this TV adventure from 1989, which starred Sylvester McCoy as the Doctor and Sophie Aldred as his companion Ace.

The Doctor brings Ace home to Perivale – but on a quiet Sunday it seems the least lively place in the universe. Nearly all the members of Ace's old gang have gone away – each one disappeared. What is killing the domestic pets of Perivale? Who are the horsemen whose hoofprints scar the recreation ground? Where have the missing people been taken? The trail soon leads the Doctor back to his old enemy, the Master…

Survival is available now from BBC Audio, priced £20. We have **FIVE** copies of the CD to give away to readers who can correctly answer the following question:

What role did Lisa Bowerman play in the TV version of *Survival*?

A Karra, a Cheetah Person
B Sara, a Space Security Service agent
C Mara, a snake-like monster

BBC
DOCTOR WHO
SURVIVAL
RONA MUNRO
READ BY LISA BOWERMAN

Win! THE EIGHTH DOCTOR – THE TIME WAR SERIES 1 CD BOX SET

DOCTOR WHO
THE TIME WAR 1
PAUL McGANN • RAKHEE THAKRAR • JACQUELINE PEARCE • NICHOLAS BRIGGS
DOCTOR WHO
THE EIGHTH DOCTOR
THE TIME WAR 1

New from Big Finish is *The Eighth Doctor – The Time War Series 1*, a box set of four full-cast audio dramas which sees the Doctor (Paul McGann) during the early stages of the Time War.

In *The Starship of Theseus* by John Dorney, the Doctor lands on a space liner where passengers are vanishing.

In *Echoes of War* by Matt Fitton, the Doctor is on a jungle world with a band of refugees. To survive, they must cross a landscape where time is corrupted.

In Matt Fitton's *The Conscript*, Cardinal Ollistra persuades the Doctor to join his people's fight, and he is conscripted alongside fellow Gallifreyans to train for the front lines of battle.

Finally, *One Life* by John Dorney sees the full force of the Time War crash down around the Doctor. Surrounded by Daleks on a tortured planet, only one man can save the day…

The Eighth Doctor – The Time War Series 1 is out in October from *bigfinish.com* priced £23 on CD and £20 to download. Thanks to Big Finish, we've got **FIVE** copies of the CD box set to give away to readers. To be in with a chance of winning one, correctly answer the following question:

According to *The Stolen Earth* (2008), what did Davros' command ship fly into during the Time War?

A The Terrible Toddler
B The Nightmare Child
C The Horrible Teenager

HOW TO ENTER

VISIT www.doctorwhomagazine.com/competitions

TERMS AND CONDITIONS: The competitions open on Thursday 21 September and close at midnight on Wednesday 18 October 2017. One entry per person. The competitions are not open to employees of **Doctor Who Magazine** or the printers, or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases...

AUDIO DRAMA **BIG FINISH** **RRP** £23 (CD), £20 (DOWNLOAD)
RELEASED OCTOBER

PAUL McGANN • RAKHEE THAKRAR • JACQUELINE PEARCE • NICHOLAS BRIGGS
DOCTOR WHO
THE EIGHTH DOCTOR
THE TIME WAR 1

The Eighth Doctor:
The Time War – Series 1

What did the Eighth Doctor do in the Time War?

In 2015, Big Finish announced plans to explore that question with a one-off prequel to its War Doctor audios – but since then, *The Eighth Doctor: The Time War* has evolved into an ongoing series in its own right, set to run alongside his established pre-war adventures over the next few years.

"Sometimes, stories surprise you," explains producer David Richardson, "and it's only when you're inside them – surrounded by the world, the characters, the spectacle – that you can see how far away the horizon is. Once the writers and I got chatting, it was clear that there was a whole wealth of stories we could explore that would only fit into this era: when the Time War was raging, but the Doctor steadfastly remained on the fringes. We've mapped out the rest of the series, with the next two box sets now storylined, and there are so many wonderful ideas in there. One will take us to some unique and dangerous places; the other centres mainly on one location, and it's gloriously bleak in tone."

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE EIGHTH DOCTOR
THE TIME WAR 1
PAUL McGANN AND RAKHEE THAKRAR IN
ONE LIFE
BY JOHN DORNEY
FEATURING JACQUELINE PEARCE NICHOLAS BRIGGS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

This first four-episode season, written by John Dorney and Matt Fitton, begins aboard a luxury space cruiser.

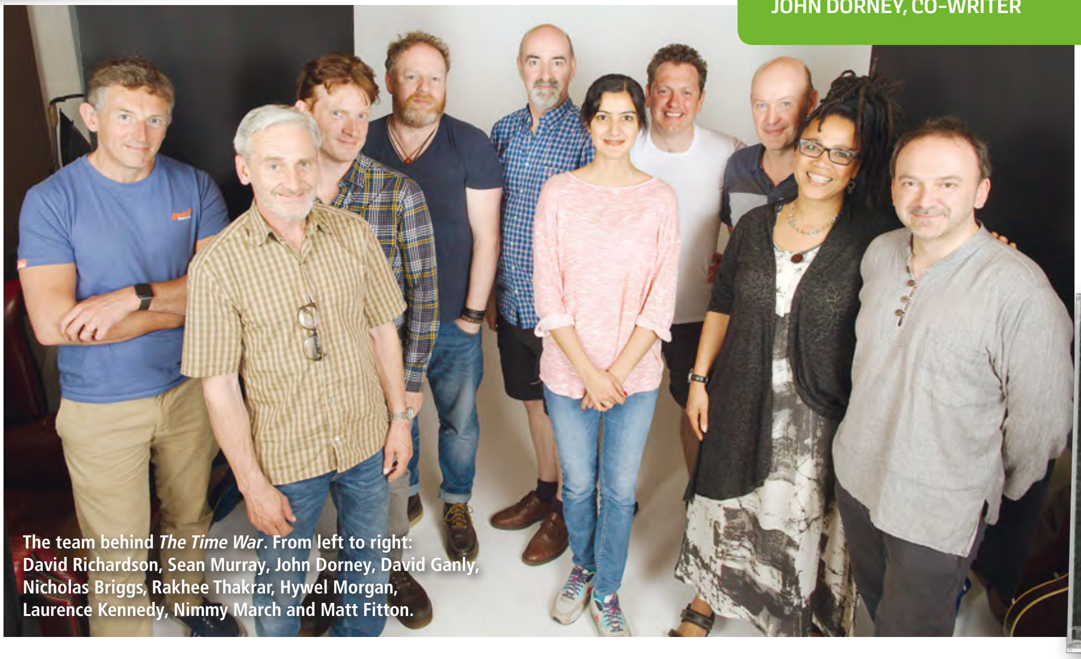
"We liked the idea of the Doctor looking after some refugees, and dealing with the collateral damage," John recalls. "It's tricky finding a way in, because he's not involved in the war but you still want to have some of the war going on, sohaving him help other people who are stuck on the fringes felt like it worked. We've got a handful of characters who appear throughout, various personnel on the starship where the first episode takes place – we've got Bliss, a couple called Quarren and Rupa, and a guard called Jefferson – and they've all got their own interesting history."

Played by Rakhee Thakrar (*EastEnders*), scientist Bliss is the Doctor's new companion. "She muscles in towards the end of the first episode, and very quickly becomes the Doctor's right-hand woman," Rakhee reveals. "She fully thrives in his world. There's people she'll never see again, but there's no time to mourn or grieve about that – if she had a motto, it would be 'You've just got to get on with it'."

> **"The characters start off being very different from how they end up because things move on when the Time War comes upon them."**
> **JOHN DORNEY, CO-WRITER**

"Bliss is Matt's creation, and from the very first moment, he was very sure about what he wanted the character to be," says John. "It's been a long time since we've done the 'plucky girl from the future' thing, even though it's almost a standard trope. She's out of her depth, like almost everyone would be in this enormous, monstrous war, but she's quite badass, and she's able to come up with the science solutions when the Doctor isn't able to."

"It's a really scary situation for everyone," Rakhee observes, "and I think what Bliss does really well is take her fear and hide it from everyone else, and act like she has all the answers, so that everyone


The team behind *The Time War*. From left to right: David Richardson, Sean Murray, John Dorney, David Ganly, Nicholas Briggs, Rakhee Thakrar, Hywel Morgan, Laurence Kennedy, Nimmy March and Matt Fitton.

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE EIGHTH DOCTOR
THE TIME WAR 1
PAUL McGANN AND RAKHEE THAKRAR IN
THE CONSCRIPT
BY MATT FITTON
FEATURING JACQUELINE PEARCE NICHOLAS BRIGGS
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH

THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
BRAND NEW ADVENTURES
THE EIGHTH DOCTOR THE TIME WAR 1
PAUL McGANN AND RAKHEE THAKRAR IN
THE STARSHIP OF THESEUS
BY JOHN DORNEY
FEATURING OLIVIA VINALL NICHOLAS BRIGGS
FULL CAST AUDIO DRAMA

WRITTEN BY John Dorney, Matt Fitton

STARRING

Paul McGann	The Doctor
Olivia Vinall	Sheena
Nimmy March	Rupa Maguire
David Ganly	Quarren Maguire
Sean Murray	Captain Darvor
Hywel Morgan	Koloth/Jefferson
Laurence Kennedy	Purser Lunney/Aymor
Rakhee Thakrar	Bliss
Karina Fernandez	Captain Tamasan
Jacqueline Pearce	Ollistra
Nick Brimble	Commander Harlan
Katy Sobey	Veeda
Okezie Morro	Norvid
Nicholas Briggs	Dal/Daleks

feels a little safer. Matt has given her a real sense of humour as well, within the midst of all the terrifying stuff, so she's been really fun to play."

What role does the Time War itself have in these episodes? "The key idea for this box set was that there's a regular *Doctor Who* story that the Time War hits," says John. "The characters start off, in the first episode, being very different from how they end up, because things move on when the Time War comes upon them.

"I know that people sometimes feel there's not enough of the 'time' in 'Time War' in some of the previous stuff we've done," he acknowledges. "I think you kind of want to leave some of the more crazy and existential stuff hanging around on the outside, rather than ramming the full-on temporal madness – you want to have a bit of a balance. But hopefully that first episode is a little bit oddball and weird."

There's also a more personal, human story that runs throughout. "I like the emotion in things, so I think that ties it together really well," says Rakhee, smiling. "It's about doing things for people that you love, even if that means sacrificing what you want. I like that human aspect of it."

"It has a wonderful ensemble feel," David adds, "and there is some powerful drama in this set to go alongside the big science-fiction concepts. You might need some tissues for this one!" **DAN TOSTEVIN**

AUDIO DRAMA

BIG FINISH **RRP** £14.99 (CD), £12.99 (DOWNLOAD) **RELEASED** OCTOBER

The Behemoth

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
COLIN BAKER, MIRANDA RAISON AND LISA GREENWOOD IN
THE BEHEMOTH
BY MARC PLATT
BIG FINISH
FULL CAST AUDIO DRAMA

The 2016 audio *Quicksilver* was a turning point for two of the Sixth Doctor's ongoing companions. The incumbent Constance Clarke, a Leading Wren from Bletchley Park in 1944, discovered the fate of her straying husband, while her predecessor Flip Ramon, from the present day, was dragged back into the Doctor's life moments after her wedding. At the end of the story, they departed together in the TARDIS, and their new adventures as a trio begin in *The Behemoth*.

"Alan Barnes [the script editor] was very shrewd in putting Constance and Flip together," says its writer, Marc Platt. "It's a bit like pairing Barbara Wright with Ace. Constance, with her very British stiff upper lip, does things in a proper, considered way, while Flip is much more impulsive and modern. They may come from only about 65 years apart, but the gap feels much greater because society has changed so much in so short a time, and that makes them huge fun to write. Despite that clash, they also complement each other. They're both independent, capable of enduring the Doctor's peculiarities and teasing him over them. It positively bonds them. But they also know and value what his friendship offers them, however dangerous or bizarre."

WRITTEN BY Marc Platt

STARRING

Colin Baker	The Doctor
Lisa Greenwood	Flip Jackson
Miranda Raison	Mrs Constance Clarke
Glynn Sweet	Sir Geoffrey Balsam
Georgina Moon	Mrs Middlemint
Liam McKenna	Titus Craven
Wayne Forester	Rev Mr Philip Naylor
Giles New	Van Der Meer
Diveen Henry	Sarah
Ben Arogundade	Gorembe

The Behemoth sends them to 1756. "The story is set in the spa town of Bath – the eighteenth-century playground of the upper classes, merchants, and nobility – and in the nearby port of Bristol, one of the centres of the slave trade," Marc explains. "It's like two different worlds. The frivolous whirl of high society against its dark underbelly as the first wheels of the Industrial Revolution start to turn."

It's a pure historical, and it explores a period rather than a specific date or event. "Apart from *The Highlanders* [1966-67] and a mention in *Remembrance of the Daleks* [1988], the Slave Trade Triangle is a theme barely touched by the TV series," Marc observes. "It's a deeply disturbing part of British history. The Doctor regularly saves whole planets from apocalyptic disaster, but the shameful exploitation of human beings by their own kind as a commodity, bartered for pots and pans and glass beads, is not something he can stop with a neat reversal of the neutron flow's polarity. Most of the slaves were set to work in the Americas, so their suffering was at arm's length from the classes who benefited in Britain. Sugar and tobacco arrived, but the public didn't have to think about where they came from. Yet the slaves were here too, exploited and often worse treated than pets."

Two of the story's characters are from real history: Lady Clara (not that one!) and her Dutch escort. "They're an odd couple whose touring round eighteenth-century Europe is well-documented – apart from two years in the 1750s when there is no record of them at all," says Marc. "So their unrecorded and tumultuous visit to Bath is not beyond possibility. They are bizarre, perfect *Doctor Who* characters, and I've wanted to use them for years!" **DAN TOSTEVIN**

> **"Apart from in *The Highlanders* and a mention in *Remembrance of the Daleks*, the Slave Trade Triangle is a theme barely touched by the TV series."**
>
> **MARC PLATT, WRITER**

Miranda Raison, Colin Baker and Lisa Greenwood star in *The Behemoth*.

Coming Soon...

AUDIO DRAMA

BIG FINISH **RRP** £14.99 (CD), £10.99 (DOWNLOAD)
RELEASED OCTOBER

The Outliers

BBC
DOCTOR WHO
BRAND NEW ADVENTURES
ANNEKE WILLS AND FRAZER HINES in
THE OUTLIERS
BY SIMON GUERRIER
FEATURING ELLIOT CHAPMAN DEBBIE CHAZEN ALISTAIR PETRIE
THE EARLY ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO

Elliot Chapman has been voicing Ben Jackson, the Royal Navy seaman played on screen by the late Michael Craze, since the 2015 audio *The Yes Men*. But that was a last-minute change – when Simon Guerrier originally wrote the script, Ben's role was designed to be minimal, and reported within the narration.

"So when they cast someone – and when Elliot was so *good* – I immediately thought, 'This is going to look bad, because I haven't used him enough!'" Simon recalls. "So for *The Outliers*, I pitched nothing more than 'I would like to write for them again, and I would like to do it properly.' If I was going to do that, what I needed was a story that could use Ben better, so I was immediately thinking, 'Let's do a story set on the water somehow.'

"So the TARDIS arrives in what seems to be a suburban sprawl, a housing estate," he explains. "It turns out to be inside a cave on an asteroid, and the suburbia is slowly being flooded. I was thinking, as I often do, 'What's a mad background that would sound interesting?' but also, 'If you were going to make this in the 1960s, what could you do?' I thought you could have gone to a housing estate like Lower Earley – just outside of Reading, where I used to live – which is a *massive* housing estate that, from my halls of residence, you could see stretching off to the horizon, these identical rows of houses. I just thought, 'Yeah, there's something quite strange and sci-fi about doing that in space.'"

After drawing inspiration from *The Guns of Navarone* for his 2016 story *The Sontarans*, Simon wanted another movie to influence *The Outliers*, and landed on *Jaws*. "My immediate thought was of the bit where they're all on the *Orca*, and the three of them go out hunting the shark," he says. "It's these three guys, and I remembered that being really exciting and interesting. I watched it again and was spellbound by it. I thought, 'Yes, that's something I can do.' Then there's also the whole first half of the film, which is not so much about shark attacks as the local community, and the way that they – because they depend on tourism – are trying to cover up what's happening. So I put those together, really, and then worked out how the Doctor and his friends were going to be involved."

The story explores the relationships between Ben and his fellow companions, Polly and Jamie. "I think the dynamic between the three of them is really interesting in things like [1967's] *The Moonbase*," Simon observes. "Working out what they can do to stop the Cybermen, but also bouncing across the surface of the Moon – enjoying their time, just doing daft stuff. Or teasing the Doctor about what they want to see, which you get at the beginning of *The Underwater Menace* [1967]. I thought that was really good fun. At Big Finish, we've always had to report the dynamic of the characters in the third person, to get around the absence of Ben, so I thought it would be really good to just have the three of them talking about what life is about, and where they are, and what their dreams are."

DAN TOSTEVIN

WRITTEN BY Simon Guerrier

STARRING

Anneke Wills	Polly/Narrator
Frazer Hines	Jamie/The Doctor
Elliot Chapman	Ben
Alistair Petrie	Richard Tipple
Debbie Chazen	Dr Goro
Matilda Ziegler	Chatura Sharma

AUDIO DRAMA

BIG FINISH **RRP** £28 (CD), £25 (DOWNLOAD)
RELEASED OCTOBER

Torchwood: Aliens Among Us 2

Cardiff is under complete alien control, and Torchwood is fighting to keep the peace. The adventures of Captain Jack, Gwen Cooper, and their new friends – civil servant Mr Colchester, gender fluid shapeshifter Orr, and phone-hacking journalist turned mayoral aide Tyler Steele – continue in *Aliens Among Us 2*, the middle four episodes of *Torchwood*'s official fifth series.

It begins with the team facing a new threat – a sexually transmitted alien parasite – in Christopher Cooper's *Love Rat*, before Mac Rogers' *A Kill to a View* brings back an old one.

TORCHWOOD
JOHN BARROWMAN • PAUL CLAYTON • ALEXANDRIA RILEY
JONNY GREEN • SAM BÉART • KAI OWEN • TOM PRICE • EVE MYLES
TORCHWOOD
ALIENS AMONG US 2

"I was over the moon to get to write for Bilis Manger," Mac enthuses. "I made sure to watch [2007 TV episodes] *Captain Jack Harkness* and *End of Days* a few times to really get his voice and particular villainous approach in my head, because he's not your average villain. He's willing to bide his time, nudge a few elements here and there, and quietly watch his masterplans play out."

His latest plot involves the tower block inhabited by Colchester and his husband Colin. "I was inspired a lot by JG Ballard's novel *High-Rise*, with that surreal feeling of the polite structures of society breaking down in a communal living space," Mac reveals. "I wanted Colin's normal mornings and afternoons at home, while Colchester is off saving the world from aliens, to be slightly unnerving in a way he can't quite put his finger on."

Written by Janine H Jones, *Zero Hour* sees Tyler investigate a delivery company that's exploiting its workers. "As I've lived in Cardiff since 2001, it was a real privilege to be able to draw on and reflect really scary things that are actually happening locally and worldwide," Janine explains. "I was directing drama for Radio 4 at the time, so the big learning curve for me was being liberated from the BBC afternoon tone. Every draft, they let me get darker and dirtier with it, and it's totally to Big Finish's credit that they're creating this brave social commentary. Without giving too much away, Tyler is drawn into a mystery that could easily play out in Cardiff or any UK city today: cycle couriers and hipster coffee places and our reliance on the apps on our phones to regulate our lives... it's all quite insidiously scary."

The echoes of the real world continue in Tim Foley's *The Empty Hand*. "I think the great thing with this series is that they've really turned the heat up on Cardiff, and it's let that city become a microcosm for everything that's going on, and we can really push those parallels," Tim says. "Everything is not black and white. You can have these moral ambiguities, you can have these shifting sands of allegiances, and everyone's got their own different perspective. That was a big appeal of writing it."

Tim's story deals with the brutal murder of a refugee – committed by Sergeant Andy. "He has to turn to Torchwood for help, but Torchwood are a little distracted, because a lot's going on," Tim explains. "It's challenging that 'nice guy' persona that he has to wear as a policeman, and who he is as a person. We get to sit in his house while he's surrounded by protestors and the like, so we're using Andy as a focal point for all the horrors that are unleashing in Cardiff..."

DAN TOSTEVIN

WRITTEN BY Christopher Cooper, Mac Rogers, Janine H Jones, Tim Foley

STARRING

John Barrowman	Captain Jack
Alexandria Riley	Ng
Paul Clayton	Mr Colchester
Sam Beart	Orr
Jonny Green	Tyler Steele
Kai Owen	Rhys Williams
Tom Price	Sgt Andy Davidson
Eve Myles	Gwen Cooper
Murray Melvin	Bilis Manger
Sarah Annis	PC Nicki Owen

The cast of *Aliens Among Us* includes (left to right) Kai Owen, Samantha Béart, Paul Clayton, Sarah Annis and Tom Price.

AUDIO READING **BIG FINISH** **RRP** £2.99 (DOWNLOAD)
RELEASED OCTOBER

All Hands on Deck

DOCTOR WHO
SHORT TRIPS
CAROLE ANN FORD performs
ALL HANDS ON DECK
by EDDIE ROBSON
BIG FINISH
WE LOVE STORIES

Susan Campbell, the Doctor's granddaughter, has seen Earth devastated by two Dalek occupations. Following the first (*The Dalek Invasion of Earth*, 1964), her grandfather left her behind in the ruins of London, while in the second (audios *Lucie Miller* and *To the Death,* both released in 2011), her teenage son was killed. When we rejoin her in *All Hands on Deck*, she's living alone in what remains of Coal Hill School.

Carole Ann Ford performs *All Hands on Deck.*

"I suppose the stage she's at in the story is like people after World War Two," suggests writer Eddie Robson. "We'd had World War One, then a few merciful years of peace, and then World War Two, and if you look at the mood of people, there was a general acceptance that it was going to happen again. It's no wonder that people thought a nuclear war was going to come and finish them all off – that was just the pattern of things back then. You got a few years of peace, and then some hideously great war would start again, and they seemed to be getting worse and worse. That's where we find Susan at the start of this – they're trying to rebuild the Earth again, but there's this weary sense of inevitability."

WRITTEN BY Eddie Robson
READ BY Carole Ann Ford

Carole Ann Ford performs the story in character as Susan. "She and the Doctor are the only really important characters in it, so it seemed a natural thing to anchor it to her perspective," Eddie explains. "Everyone she cares about has been killed, apart from the Doctor, and when people get to a certain stage in life, when you've lost too many people who are close to you, there is a sort of reluctance to form relationships again. She keeps herself busy, but she no longer has anyone she's close to in her life, so she's just got her head down and is living quite a solitary existence."

The story reunites her with the Eighth Doctor, and explores the impact of the nascent Time War on both characters. "It's always been in the back of my head," Eddie admits. "What happened to Susan? The Ninth Doctor said, 'I can just feel it – there's no-one left', so was she involved in the war? This is a really nice vehicle to explore that. Although it starts out quite light and frothy, I thought it would give Carole something nice and dramatic to get her teeth into." **DAN TOSTEVIN**

TALKING BOOK **BBC AUDIO** **RRP** £20
RELEASED 5 OCTOBER

Doctor Who and the Genesis of the Daleks

Jon Culshaw is back at BBC Audio, reading a classic Fourth Doctor novelisation from 1976.

"Jon's acute sense of what makes the Fourth Doctor tick is, I think, what makes his reading of the character so successful," says range editor Michael Stevens. "We may have first encountered Jon on *Dead Ringers*, where his 'Tom Baker' voice was deliberately over the top for comic effect, but with these readings, Jon strips away the comedy and gives a staggering interpretation of the Fourth Doctor, rather than of Tom. Then he switches to portray companions Sarah and Harry, the creepy Nyder, and – superbly – Davros. Jon's take on Davros is undoubtedly inspired by Michael Wisher's TV portrayal, but as with any audiobook reader, the words on the page are what really inform his performance. *Genesis of the Daleks* is a fine Terrance Dicks novelisation, as taut, dark, and urgent as the original landmark episodes.

BBC
DOCTOR WHO
AND THE GENESIS OF THE DALEKS
TERRANCE DICKS
READ BY JON CULSHAW
WITH DALEK VOICES BY NICHOLAS BRIGGS

WRITTEN BY Terrance Dicks
NARRATED BY Jon Culshaw

"I think it's as close to perfect as the series ever got," Michael adds, of that original 1975 six-parter. "It has such intent, and such style. I think every second holds up brilliantly."

Sound design on the new audio version comes from Simon Power. "There are plenty of locations which gave me scope to produce lots of different types of atmospherics," he explains. "The wind-strewn battlefields of Skaro, where Thals and Kaleds fight it out with guns and shells and deadly gas bombs; the dark, dank underground tunnels of the Kaleds' dome, where the Doctor and Harry are imprisoned; the rocket silo, where Sarah attempts to lead an escape with a band of renegade prisoners... It's all good adventure stuff, with plenty of action to enhance here and there with some timely special effects.

"Then there's all the Davros scenes," Simon continues. "It's his début appearance in our range, and I wanted to make sure that every aspect of the sound design was steeped in dark, creeping evilness, so I chose lots of hissing, clanking metallic enhancements for his wheelchair, and also made some overheated grinding noises for the prototype Daleks. Where these audiobooks really excel is in the graphic detail of the descriptive passages: Davros' face is described as 'parchment-thin skin clinging to the outlines of a shrivelled skull'!

"And then, of course, there's the iconic 'Do I have the right?' speech, which Jon pulls off effortlessly and magnificently," says Simon, smiling. "I almost broke into spontaneous applause!" **DAN TOSTEVIN**

UPCOMING RELEASES

BOOKS

THURSDAY 26 OCTOBER

- ***Dalek: The Astounding Untold History of the Greatest Enemies of the Universe*** by George Mann. BBC Books, £35

THURSDAY 2 NOVEMBER

- ***100 Illustrated Adventures*** Puffin, £20

BOOKS – PARTWORK

WEDNESDAY 4 OCTOBER

- ***Doctor Who: The Complete History*** Issue 55 Panini, £9.99

WEDNESDAY 18 OCTOBER

- ***Doctor Who: The Complete History*** Issue 56 Panini, £9.99

AUDIOS

OCTOBER RELEASES

- ***The Behemoth*** [Sixth Doctor] by Marc Platt. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Outliers*** [Second Doctor] by Simon Guerrier. Big Finish, £14.99 (CD), £10.99 (download)
- ***All Hands on Deck*** [Eighth Doctor] by Eddie Robson. Big Finish, £2.99 (download)
- ***The Eighth Doctor – The Time War Series 1*** [Eighth Doctor] by John Dorney, Matt Fitton. Big Finish, £23 (CD), £20 (download)
- ***Torchwood: Aliens Among Us Part 2*** by Christopher Cooper, Mac Rogers, Janine H Jones, Tom Foley. Big Finish, £28 (CD), £25 (download)

THURSDAY 5 OCTOBER

- ***Genesis of the Daleks*** [Fourth Doctor] by Terrance Dicks. BBC Audio, £20 (CD)

NOVEMBER RELEASES

- ***The Tenth Doctor Adventures Volume 2*** [Tenth Doctor] by John Dorney, Guy Adams, Matt Fitton. Big Finish, £35 (CD), £25 (download)
- ***The Middle*** [Sixth Doctor] by Chris Chapman. Big Finish, £14.99 (CD), £12.99 (download)
- ***The Morton Legacy*** [Second Doctor] by Justin Richards. Big Finish, £14.99 (CD), £10.99 (download)
- ***The Ingenious Gentleman Adric of Alzarius*** [Fifth Doctor] by Julian Richards. Big Finish, £2.99 (download)
- ***UNIT: Encounters*** by Matt Fitton, Roy Gill, Andrew Smith, John Dorney. Big Finish, £23 (CD), £20 (download)

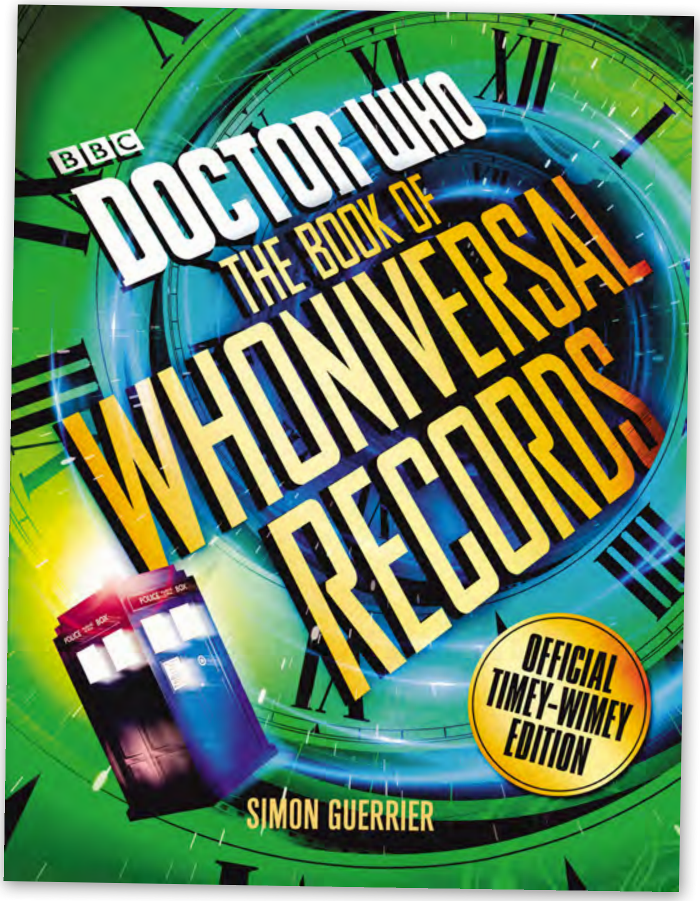
MAGAZINES

THURSDAY 19 OCTOBER

- **DWM 518** Panini, £5.99

BOOK **BBC BOOKS** **RRP** £16.99
RELEASED 28 SEPTEMBER **WRITTEN BY** SIMON GUERRIER

The Book of Whoniversal Records



In 2007, the book *Guinness World Records* declared *Doctor Who* the 'longest-running science-fiction series' of all time. Two year later, it recognised it again as 'the most successful sci-fi series in the world'. And then, in 2013, *The Day of the Doctor* broke the record for largest ever TV drama simulcast. All very impressive. But what about the record for the biggest explosion in the universe? For the longest fall through the vacuum of space? For the first human being to ever travel through time? For that you'll have to buy a different kind of record book: *The Book of Whoniversal Records*, compiled by Simon Guerrier.

"It's basically a *Guinness World Records* book, but of *Doctor Who*," says Simon. "It mixes 'in world' records with records from the making of the show, such as the person with their name in the credits of most episodes. It's a massive, sprawling and, I hope, original exploration of the *Doctor Who* universe."

Spread across ten chapters, *The Book of Whoniversal Records* breaks the long, immense history and mythology of *Doctor Who* down to its most fun, interesting chunks – some of it objective fact and data, some of it a matter of debate and opinion, argued through experts. Of the former, for example, Simon has researched records such as which Doctor speaks the most languages on screen (the Third), and which companion has been in the most episodes (see below). But for the latter, he has interviewed figures like stunt co-ordinator Crispin Layfield, on what is *Doctor Who*'s most dangerous stunt (it's from *Closing Time*), and asserted his own authority on what is the Doctor's best sporting moment (*Black Orchid*), which aliens have the worst gender politics (the Drahvins), and where in the universe is the best place to relax (the Eye of Orion).

"A lot of it was lateral thinking," says Simon. "Although some records are a question of personal judgment, and I have to explain my reasoning or give some context. For example, what's the best special effect in *Doctor Who*? I asked award-winning effects designer Mike Tucker – but wouldn't let him choose one of his own effects from the series. I also asked Christel [Dee] and Luke [Spillane] from *Doctor Who: The Fan Show*, and Paul Franklin, who won an Oscar for his effects work on *Interstellar*. Between them, they provide a really interesting perspective on what makes a special effect special."

> **"It's basically a *Guinness World Records* book, but of *Doctor Who*."**
> SIMON GUERRIER, AUTHOR

Research-heavy projects are nothing new for Simon; he has co-authored both *The Scientific Secrets of Doctor Who*, and last year's infographic book *Whographica*. Neither made writing *The Book of Whoniversal Records* any easier, however – the book's sheer wealth of information (each page, on average, has around three or four features) required extensive secondary and primary research.

"As always, I went back to the episodes themselves," he says, "watching lots of them and making notes and trying to use them as a springboard for ideas. I also went through various things like Andrew Pixley's Archives for **Doctor Who Magazine,** and generally just kept an eye out for things I could use. I spent a long time, for example, trying to work out exactly how many episodes Ron Grainer was credited on for composing the *Doctor Who* theme tune. That's not easy when 97 episodes are missing, so I was going over original paperwork and other sources. My favourites ones to research, though, were the ones where I got to consult with other people – such as taking Frazer Hines out for a glass of wine to discuss why, of all the companions, he was in the most episodes..."
STEPHEN KELLY

WORLDS' RECORDS
THESE PLANETS ARE ALL SOMETHING SPECIAL
THE LAST PLANET IN THE UNIVERSE
THE ODDEST-NAMED PLANET
THE OLDEST PLANET IN THE UNIVERSE
THE COLDEST PLACE IN THE GALAXY
THE MOST VALUABLE PLANET IN THE UNIVERSE
THE FIRST OF THE LEISURE PLANETS
THE EMPTIEST PLANET
UNSEEN WORLDS OF WONDER

THE SARAH JANE ADVENTURES
THE PLUCKY REPORTER WHO WON THE HEARTS OF US ALL
THE COMPANION IN MOST EPISODES OF *DOCTOR WHO* AND ITS SPIN-OFFS
THE LONGEST-RUNNING DOCTOR WHO SPIN-OFF SERIES
SARAH'S GREATEST CHALLENGE
SARAH'S GREATEST SUCCESS

POLICE PUBLIC CALL BOX

READER SURVEY

BBC
DOCTOR WHO
MAGAZINE™

LET US KNOW WHAT YOU THINK FOR A CHANCE TO WIN A £250 AMAZON VOUCHER!

Would you like to have your say in the development of **Doctor Who Magazine**?

Every year, **DWM** participates in research on behalf of BBC Worldwide that invites readers to share their views about this magazine and other BBC Worldwide titles.

This research is used by BBC Worldwide and the editors to shape future content and strategy for the magazines. We would really appreciate your time to help us.

If you take part in the research, you will be entered into a prize draw to win a **£250 Amazon voucher**.

The survey will take less than 10 minutes and is being conducted according to Market Research Society guidelines. All of your responses are completely confidential.

TO COMPLETE THE SURVEY PLEASE VISIT: bbcworldwide.com/survey

Terms and conditions: The prize is one £250 Amazon voucher. One winner will be drawn at random after the closing date at 23.59 on 31 December 2017. Open to all residents of the UK and the Channel Islands aged 18 years or over except employees of BBC Worldwide, the BBC or Panini, their contractors, members of their families and anyone connected with this prize draw. Only one entry permitted per person. There is no cash alternative and the prize is not transferable. No purchase necessary. The prize draw is subject to the laws of England and Wales. Promoter: BBC Worldwide Limited, Television Centre, 101 Wood Lane. London W12 7FA. Your data will be used for the purposes of administration of this prize draw and in accordance with BBC Worldwide's Privacy Policy (*www.bbcworldwide.com/privacy.aspx*). Where consent has been provided, BBC Worldwide may send email marketing messages from which you may unsubscribe at any time.

Wotcha!

The page that won the toss and decided to bat first to give you time to get here.

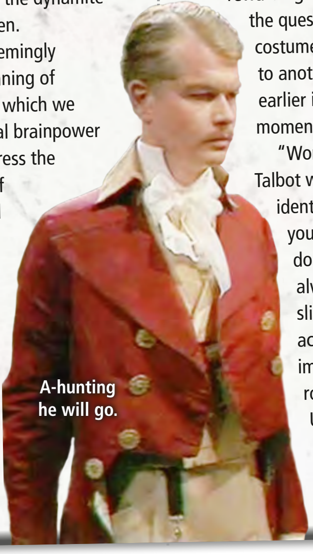
BY **THE WATCHER**

A History of Doctor Who in 100 Objects...

#86

LORD CRANLEIGH'S FANCY DRESS COSTUME

Readers with long memories and short tempers may be growing a little concerned that it's been several months since we last turned our laser-like scrutiny onto that most fascinating of *Doctor Who* serials, 1982's intricately layered and enduringly perplexing masterpiece *Black Orchid*. Have we finally winkled out every last nuance from that scintillating two-parter? Have we heck. We've barely scratched the surface. There are still plenty of unexplored caverns in *Black Orchid*'s rich mine of arcane secrets and startling profundity, so I think it's high time that we unpacked the dynamite and blasted another one open.



A-hunting he will go.

Consider, if you will, a seemingly throwaway line at the beginning of the 'Positive Odin' scene on which we expended so much analytical brainpower back in issue 492 – and I stress the word 'seemingly', because if there's one thing we should have learned by now, it's that no line in *Black Orchid* can be dismissed as throwaway. Here's how it goes. Having been presented with his harlequin costume, the Doctor enquires what his aristocratic host will be wearing to the fancy dress ball. "Ah," responds Charles 'Thicko' Cranleigh, "that's better left as a surprise, I think." This intriguing moment of evasiveness would appear to be setting us up for something or other – so it comes as a bit of a let-down to discover, three minutes later, that Thicko's costume is nothing more remarkable than a bog-standard Regency hunting pink of the sort that might be worn by Mr Darcy or Prince Charming in pursuit of a luckless fox. What's going on?

"Have you an Uncle Percy?"

As far as I can see, there are two possible explanations. One is that Thicko's line was a scripted placeholder which never got changed, written long before the role was cast and even longer before it was decided which costume would be pulled off the rail at Bermans & Nathans to fit him. But come along – we devoted Orchidians scorn such unimaginative and implausible notions, do we not? Why settle for a boring explanation, when the story harbours an altogether more intricate and rewarding one? Here we go. Let's park the question of Thicko's hunting costume for a moment, and rewind to another 'throwaway' exchange earlier in the same episode. In a few moments, it will all make sense.

"Worcester!" declares Ann Talbot when confronted with her identical double Nyssa. "Have you an Uncle Percy?" Now, I don't know about you, but I've always been intrigued by the slight trace of a West Country accent with which Sarah Sutton imbues the word 'Percy', subtly rolling the 'r' to suggest that Uncle Percy has a hint of the Pigbin Josh about him. And why not? After all, in official *Doctor Who* terminology, Worcestershire lies in the very heart of Darkest Mummerset. One begins to perceive that Uncle Percy is a bit of a family character, his accent a running joke among the pack of chinless snobs who make up the Cranleigh set. He is, in fact, the 'country booby squire' who is a stock character in eighteenth-century novels like *Tom Jones* and Restoration comedies like *The Way of the World*, turning up in London to humiliate his posh relatives and embarrass polite society with his unrefined rustic ways.

But wait; there's more. "Could there be Talbots near Esher?" ponders Ann a moment later. Quick as a flash, Madge 'The Bitch' Cranleigh is in with a killer quip: "Not possible," she drawls. "The hunt isn't good enough." Sir Robert suppresses a snooty chortle.

Now, let's start putting the evidence together. *The hunt isn't good enough. Have you an Uncle Perrrrcy? Ah, that's better left as a surprise, I think.* Suddenly, everything becomes blindingly clear. In a hilarious *coup de maître* that's guaranteed to have his guests collapsing into their cold collations in transports of mirth, Charles Cranleigh is going to the fancy dress ball dressed as Ann's silly old country bumpkin uncle Percy Talbot. One might consider it a little insensitive of Thicko to mock so openly a relative of his own fiancée, but let's not forget that it's Ann herself who is in charge of the costumes – and we know already that these Talbots and Cranleighs are a thick-skinned lot.

Frankly, it's a relief that Charles didn't decide instead to slip into a traditional Kajabi costume from Brazil, where the nuts come from, just to put the wind up his mother.

IN A NUTSHELL: I must flatter myself, call that an admirable choice.

EALING BORADWAY

TOP TEN LONDON UNDERGROUND STATIONS

TOOTING SEC

▲ PROFESSOR GOODGE STREET ▲
▼ BOKFOSTERS ▼
▲ REGENT'S QUARK ▲
▲ TOOTING SEC ▲
▼ BURNT MR OAK ▼
▼ EALING BORADWAY ▼
▲ WARRIEN STREET ▲
▼ GILES KENTISH TOWN ▼
▼ IAN STUART BLACKFRIARS ▼
▼ NORMINGTON CRESCENT ▼

THE STOCKBRIDGE ENGLISH DICTIONARY

BEFORE THE FLOOD: the opening few seconds of *The King's Demons*.

FIACHRA TRENCH: expletive uttered by Jamie in Episode One of *The War Games*.

NIGHTMARE IN SILVER: fan fiction in which the Mandrels team up with Lady Peinforte.

PETER HARNESS: apparatus worn by Mr Davison during *Four to Doomsday*'s spacewalk scene.

TENSA: something that *The Dominators* could do with being.

THE *Six Faces* OF DELUSION

There is no end to the stream of fascinating *Black Orchid*-related facts. Which five of the following are true, and which one just isn't cricket?

Answer revealed at the bottom of the page.

1 George Cranleigh is the narrator of an 1897 novel called *Dariel*, written by *Lorna Doone* author RD Blackmore.

2 Sir Robert Muir (1864-1959) was a real-life physician, pathologist and pioneer in the field of immunology.

3 Tanner is the chauffeur of the title character in Agatha Christie's 1933 novel *Lord Edgware Dies*.

4 Sergeant Markham was an officer in the US Air Force who was decorated for gallantry in Afghanistan in 2001.

5 Ann Talbot (1642-1702) was Countess of Shrewsbury, making her a close neighbour of the Worcestershire Talbots.

6 Mr D Latoni was a regular judge of the Miss Puerto Rico beauty contest in the 2000s.

The Six Faces of Delusion: I'm afraid, like Mr Wells, number 3 has a vivid imagination. The others are all true.

SUPPORTING ARTIST of the month

A chair, a prop and some choreographed business: a dream come true for the supporting artist. When watching *Doctor Who*, it's always worth checking out the extras seated at control panels; there's often sterling work going on. This month we salute a majestic moment from the bespectacled chap who graces the first half of *The Moonbase* before coming to a sticky end. The character's surname is Anders (we know this because it says so on his uniform), and his first name is Bob (we know this because someone addresses him thus). Let's join Bob Anders at 13:50 in Episode 2, at one of those precious moments in 1960s *Who* when a new scene grinds into life following a fade to black. As the action gets under way, Bespectacled Bob is handed a folded sheet of paper, which he duly opens and reads. It's a large sheet of paper, but it would appear that the only thing written on it is "PULL ALL THE LEVERS IMMEDIATELY". And just look at Bob go.

Next Issue...

BBC DOCTOR WHO MAGAZINE™

"You want it to be *good enough*. You want to *get it right*."

DAVID TENNANT on the return of the **Tenth Doctor**

PLUS NEWS, FEATURES, INTERVIEWS – AND ALL YOUR USUAL FAVOURITES!

DWM 518 available at WHSmith, newsagents and comic shops from 19 October 2017 price £5.99

BBC
THE ESSENTIAL
DOCTOR WHO
FROM THE MAKERS OF DOCTOR WHO MAGAZINE
ADVENTURES IN SPACE
DOCTOR WHO'S GREATEST MISSIONS TO THE UNKNOWN

Panini magazines

THE ESSENTIAL DOCTOR WHO ▪ Issue 11

YOUR ESSENTIAL GUIDE TO THE PERILS OF OUTER SPACE

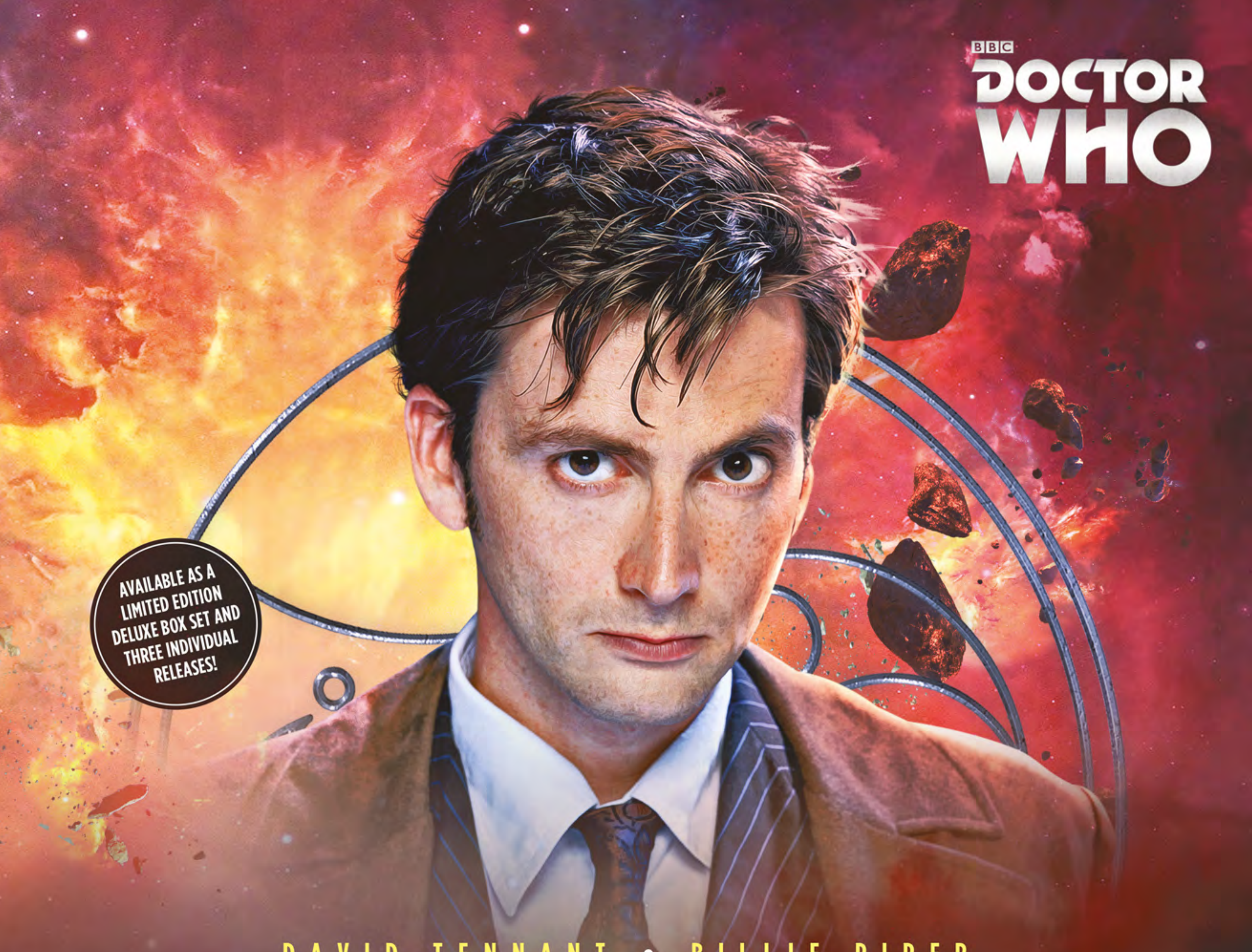
Available now at WHSmith, price £9.99

Download issues 1-10

CYBERMEN | THE TARDIS | ALIEN WORLDS
THE MASTER | MONSTER | DAVROS
THE TIME LORDS | ADVENTURES IN HISTORY
INVASIONS OF EARTH | ROBOTS

CYBERMEN
THE TARDIS
ALIEN WORLDS
THE MASTER
MONSTERS
DAVROS AND OTHER VILLAINS
THE TIME LORDS
ADVENTURES IN HISTORY
INVASIONS OF EARTH
ROBOTS

All available from pocketmags.com


BBC
DOCTOR WHO
AVAILABLE AS A LIMITED EDITION DELUXE BOX SET AND THREE INDIVIDUAL RELEASES!

DAVID TENNANT • BILLIE PIPER

THE TENTH DOCTOR AND ROSE RETURN!

THREE BRAND-NEW AUDIO ADVENTURES
COMING NOVEMBER 2017

BIG FINISH WE LOVE STORIES

WWW.BIGFINISH.COM @BIGFINISH THEBIGFINISH

BBC

BBC, DOCTOR WHO (word marks, logos and devices) and TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2009. Licensed by BBC Worldwide.